THE NEW YORK DRAMATIC MIRROR

Vol. XXIX., No. 742. NEW YORK: SATURDAY, MARCH 18, 1893. PRICE TEN CENTS.

MAIDE LESSING.

THE USHER.

The profession's indignation continues against Gerry on account of his recent declarations regarding the stage.

THE MIRROR has not had space to print many of the communications on the subject that have reached it from representative actors and actresses.

From Denver, Jessie Bartlett Davis writes: "My indignation toward Mr. Gerry is so great that it will be impossible for me to do the subject justice just now.

"I believe that my dear manager, Mr. H. C. Barnabee, who has, perhaps, seen as much of 'stage life' and 'stage people' as the good Mr. Gerry intends to speak his mind in such a manner that what he says will include my feelings entirely on this very disgraceful subject."

✤

John Drew chatted with me for a few minutes about Gerry and Gerry notions the other day.

Mr. Drew takes a dispassionate view of the subject that has excited so much comment. He did not think that Gerry's views about stage children demand very serious discussion.

"I have never known a child on the stage to be otherwise than happy and well-treated," he said. "The children I played with at Daly's were always the pets of the company. They were certainly in an atmosphere as refined and as safe as that of their own homes.

"My mother went on the stage as a child of eight or nine years, and she has been before the public almost continuously ever since. Her health and her moral character are of the best.

"So, from family experience, I am in a position to say that Mr. Gerry's assertions on those points are without the slightest foundation. Children are far better off on the stage than in any other occupation that is open to them."

✤

In this connection I have received a letter from an estimable actress who finds time, among her other duties, to take an active interest in the work of one of our city churches.

Every Sunday for a year this actress has conducted two meetings which are attended by unfortunate and outcast women. The average attendance at one of these meetings or classes is fifty; at the other, two hundred.

"In all that time," she writes, "I have never yet met an actress either of high or low degree.

"I have found young girls who have been cash girls, cigarette girls, saleswomen, typewriters, etc., and terribly sad have been the stories of many of them.

"I concluded from my observation and experience that the stage has turned out the best work. It is time that Mr. Gerry ceased such utterances as those that have stirred the anger of the profession. He is misinformed or ignorant of the question."

✤

Many professionals, desirous to testify their regard and affection for Aunt Louisa Eldridge, responded promptly and generously to THE MIRROR's suggestion that a special subscription should be made up to swell the receipts of her forthcoming testimonial.

These subscriptions have all been returned to the senders, for the reason that Aunt Louisa has put her foot down on the idea, and every one knows that when Aunt Louisa's foot is put down on any project, that settles it.

"I do not quite like the subscription idea," said Aunt Louisa, when she read about it in THE MIRROR. "It looks too much like passing around the hat, and I know that many of the theatrical profession will feel bound to send their mites because THE MIRROR makes the appeal."

I know that the subscribers were actuated by something of the same gentle and pleasant spirit that has made Aunt Louisa herself beloved, and I know, too, that every one of them, and many more besides, will buy seats and boxes for the testimonial, and insist upon paying premiums into the bargain.

They have Aunt Louisa there—she can't help herself.

✤

It is true that several tempting offers have been made to W. H. Crane, during his present engagement in this city, to build a theatre for him, but it is not true that he has serious ideas of entering into metropolitan management—just yet.

One proposal—that has not been mentioned in the newspapers—came from a capitalist who was willing to give the comedian a long lease on most favorable terms provided that he would agree to play an engagement of twenty weeks in the house every year.

Mr. Crane tells me that he has no intention or wish to control a New York theatre.

"I have a number of productions of an ambitious nature in view, and for several years to come I mean to devote my time to my stage work, and to nothing else. If I had a theatre I should be burdened with too many conflicting duties and responsibilities.

"But I will not say that some time in the future—say three or four years hence—I shall not go into management."

✤

M. B. Leavitt's face grows aged when his experiences with the Blanc company in the West are mentioned.

In Denver the junior Vuengling induced Mr. Leavitt to give his name on endorsements to the extent of $600. The cheques were dishonored.

In Frisco the Blanc engagement opened fairly, the receipts the first week ranging from four to seven hundred dollars a performance.

But when Mr. Leavitt's resident manager telegraphed that the star wished to draw her full share of the receipts without deducting anything to refund the advances by which she had been enabled to reach California, and backed up her wish by refusing to complete the engagement unless this arrangement was consented to, Mr. Leavitt immediately wired to shut down on the Saturday night.

It was the first time in Mr. Leavitt's experience as a San Francisco manager that his theatre had ever been closed up for a similar reason. But the line had to be drawn somewhere.

✤

Reginald De Koven has been laid up with an attack of the gout, but unlike most sufferers from that aristocratic, if painful, complaint, he has wasted no time groaning, but has kept at his composing and literary work with as much industry as though there was no such thing in human ken as a twinge.

Mr. De Koven is at once the pioneer and the pillar of American opera comique (to borrow from France a term that has not yet an English equivalent—perhaps because the thing itself has had no equivalent here), and he believes thoroughly in its development.

Encouraged by the remarkable success that has rewarded Robin Hood and The Fencing Master—the first native exponents of this school—he builds brave hopes on the permanent establishment of this beautiful form of operatic work in this city.

No project, it seems to me, could be more welcome or more likely to enjoy substantial favor.

✤

A letter, signed "Crispin," takes me to task for a recent paragraph. It runs as follows:

"In a late issue you criticised the *Sun* for using the word 'loan' as a verb. If you will consult Webster's Unabridged Dictionary, you will find that 'loan' is a regular verb as well as a substantive. I know that THE MIRROR is unwilling to remain wrong on any subject, and I write this solely for the purpose of setting you right."

"Crispin" is wrong to pin his faith to Webster, as that dictionary stands in ill repute with scholars, except in respect to orthography and definition.

The Century Dictionary—which *is* an authority—says of "loan," as a verb, that it is "an objectionable use, rare in Great Britain."

The literary quotation coupled with this word is from Lowell's "Biglow Papers." It runs: "*Loan* for lend with which we have hitherto been blackened, I must retort upon the mother island, for it appears so long ago as in 'Albion's England.'"

If "Crispin" wishes further information respecting the vile misuse of a good noun he will find it by consulting any other unimpeached authority on good English.

THE CHICAGO DRAMATIC AGENTS.

Arthur G. Cambridge is president and A. Milo Bennett secretary of the Chicago Dramatic Agents' Protective Association, note of the organization of which has been made by THE MIRROR. The association is incorporated, and its objects are: Mutual protection and assistance; to charge a uniform booking fee of $2; to make uniform all fees; to insist that every manager shall deposit with agents a sum of money sufficient to guarantee the payment of the first week's salary for every person he may engage, or give adequate security; to keep a black-list of irresponsible managers, and to aid each other in discovering such; to blacklist all actors that have intentionally defrauded any member of the association, and any actor who a second time becomes indebted to any member of the association without justifiable reason; to refuse to transact business for any manager or actor so in arrears; to demand commissions from persons who engage on the street with managers if they are transacting business at the same time with an agent; to refuse to do business with any person who does not live up to a contract when signed; to book no one who patronizes non-members of the association in Chicago; and to blacklist any actor signing with any outside manager not transacting business with any agents of the association, unless such actor shall recognize his agent and pay a commission on the engagement. Howard and Doyle and T. M. Browne are the other members of the association.

A. Y. PEARSON'S PLANS.

"The widely published statement that A. Y. Pearson is seriously ill, and that he was disposing of his theatrical interests is untrue," said Charles Mortimer, general manager for Mr. Pearson, in the MIRROR office yesterday. "Mr. Pearson left his business desk to escape illness, and not because of illness. He had so assiduously confined himself that his physician recommended rest. He took the advice, and with his wife, Katie Pearson, of The White Squadron company, has gone South for pleasure and recuperation. This may in fact be said to be their wedding trip, and they are enjoying the journey. From letters received by me from Mr. Pearson, I can say that he is in the best of spirits. He says that from present indications he will weigh 200 pounds on his return.

"Mr. Pearson quite naturally unloaded his unprofitable ventures before starting on his trip," continued Mr. Mortimer. "He sold his interest in the Union Square Theatre, and arranged for a release from the Lee Avenue Academy in Brooklyn, from the management of which house he will retire next August.

"His theatrical ventures instead of decreasing, however, are increasing. With the exception of the Fire Patrol, which he will probably lease, he will continue to direct them. They are The Police Patrol, The Midnight Alarm, and The White Squadron, and anybody with half an eye can see that they are worth keeping.

"Moreover, Mr. Pearson will make other ventures. He will next season revive She elaborately; he will put on with novel effects a piece called The District Fair, for which Young is painting scenery; and he will produce a new romantic drama the scene of which is laid in India, but which has not yet been named."

KANSAS CITY'S NEW THEATRE.

The new Ninth Street Opera House in Kansas City, Mo., will be finished in July and formally opened on Sept. 4, 1893. H. D. Clark, a manager of wide experience, and one of the wealthiest owners of real estate in Kansas City, is sole proprietor of this theatre, and nothing that money can procure will be spared to make it the handsomest, most complete, and thoroughly equipped amusement building in the West. It will be wholly new, on the ground floor, centrally located—all the cable cars passing its door—and one of its features is that all the billboards are controlled by the house, thus cutting off this class of passes. The new house will have toilet, check, retiring, and smoking rooms, and its spacious foyers offer excellent promenades. The dressing-rooms will have hot and cold water, electric light and gas will both be available, and every modern theatrical device will be incorporated. The capacity of the house will be 2,250, and the prices will range from 25 cents to $1.50, making the holding $1,250. Ten performances will be given weekly, attractions opening at a Sunday matinee. The stage will accommodate any spectacular production. High-class attractions will be booked. T. H. Winnett is the sole representative, with headquarters at 1193 Broadway, New York.

MARIE PRESCOTT'S NEW PLAY.

Marie Prescott's new play, L'Absintheur, note of which has been made in THE MIRROR, was produced at West Superior, Wis., on Feb. 20, at the Grand Opera House. It was dramatized by Miss Prescott from Marie Correlli's novel, "Wormwood." The story is tragic. Gaston Beauvais (R. D. MacLean), the son of a Parisian banker, is the accepted lover of Pauline de Harmilles (Marie Prescott), the daughter of a rich count. Silvion Guidel (Dearborn Bird), a peasant by birth, visits Paris to be ordained as a priest, and falls in love with Pauline, who reciprocates his passion. Pauline requests that the engagement between herself and Gaston be broken. Gaston refuses, but when he breaks to her the news of Silvion's ordination and discovers her love for the priest he casts her off in the presence of her family. This kills Pauline's father. Gaston then becomes an absintheur, and Pauline disappears. Gaston finds a companion in Andre Gesson-ex (Barry Johnstone), an artist, who is also an absintheur, and sinks lower and lower. After he has murdered Silvion he dies a horrible death in the morgue by the dead body of Pauline, who, broken-hearted, had committed suicide by drowning after sinless wandering.

FOOLED BY APPEARANCES.

Gerry's Society has an agent named Gormley. He went to Hammerstein's Opera House, Harlem, last week to see The County Fair. Annie Blancke takes the part of Taggs, a newsgirl, in the play. Gormley thought the girl was under the legal age, and decided to interfere. He demanded her license. Manager Rosenberg, of course, didn't know whether she had one, and went to find out. He came back with a broad-shouldered man six feet tall, and turned the stalwart stranger over to Gormley as Mr. Blancke. "Has the girl who plays Taggs a license?" inquired Gormley. "No," replied Mr. Blancke. "Then why do you let her appear?" "Well," replied Mr. Blancke, apologetically, "you see it is this way: she is my wife. And as she is about forty years old, and knows what she is doing, I never thought proper to go back to first principles." Exit Gormley.

PROFESSIONAL DOINGS.

It is reported that Mervyn Dallas will send The House on the Marsh on the road again.

George W. Wotherspoon reached New York from San Francisco on Friday. Mr. Wotherspoon has been with the Baroness Blanc's company and he says that he has had quite enough of it.

Catherine Coggswell will be a member of Lawrence Hanley's company.

It is said that Bebe Vining, leading lady at Stockwell's Theatre, San Francisco, has resigned, refusing to support the negro Peter Jackson, who stars as Uncle Tom.

Lulu Klein expects to star next season.

Octavius Cohen is writing a comedy called The Actress.

Henry Miller and Viola Allen have been engaged by Charles Frohman to take the place of William Morris and Sidney Armstrong at the Empire Theatre when the latter go on the road in The Girl I Left Behind Me.

P. W. Shute, manager of Shute's Dramatic Circuit, has leased the Ypsilanti Opera House, at Ypsilanti, Mich., and is bidding for two other houses to add to his list.

James K. Collier has written a society drama called The Wrong Heir. He is author of An Outcast, and Forgiven.

The Buffalo *Enquirer* says: "Elbridge T. Gerry has done a good thing at last. He has so outrageously insulted the theatrical profession that the actors will doubtless take matters in hand and see that the autocratic chief of the S. P. C. C. is properly restricted in his jurisdiction."

Blanche Noteman, leading lady of the London Theatre company, is being starred jointly with Charles Townsend.

The Cleveland *Plaindealer* pronounces W. S. Hart one of the best Benedicks ever seen in that city.

Alfred Kennedy's comedy, Lady Blarney, in which Anne Ward Tiffany is starring, is receiving good press notices.

W. H. Hartigan, the character actor, will star in his own play, The Cypher Message, under management of O. Leigh Esler, beginning the first week of September.

Florence Ziegfeld, Jr., has sailed for Europe in the interest of Trocadero, the Chicago musical enterprise, to bring over the 130 artists already engaged, and to look for novelties.

In a recent note of the business done by Robert Downing at the Grand Opera House, Pittsburg, Pa., it was said that he tested the capacity of that house at increased prices. Manager Wilt says the prices were regular, and that they remain uniform without regard to the attraction playing.

James Britton, formerly of McCarthy's Mishaps, is now in partnership with Mr. Williams, of Me and Jack.

Manager Griffith continues the chronicle of success for The Leavenworth Case. In Troy one of the newspapers called the company one of stars and the attraction one of the best ever seen there, and the Albany papers are generous in praise. Mr. Rohlfs, the leading actor of the company, is a source of surprise to the critics before whom he has appeared, and Mr. Griffiths has been complimented on the bevy of beauty he has gathered for his feminine roles.

W. S. Cleveland, the well-known minstrel manager, appeared before the Arkansas Legislature in favor of a World's Fair bill, and was consulted by the members of that body about pending legislation on other subjects of which he was recognized to be an expert.

The statement recently that the Potter-Bellew company would rest three weeks proves to be unfounded. Mr. Bellew writes: "Our tour is a continuous one and we make no break. After engagements in Columbus, Dayton and Milwaukee we shall return East again."

Edgar Selden, the author-actor, has permanently retired from the stage to give his sole attention to play-writing. He will have on the road next season A Scandal in High Life, The Green-Eyed Monster, Will o' the Wisp, and McKenna's Flirtation. McCloud and Melville, Irish harp duettists, will star in Will o' The Wisp. Mr. Selden was recently elected a member of the American Dramatists' Club.

Gus Levick will play Julian Gray and Lillian Cleves will play Mercy Merrick in The New Magdalen at the Girard Avenue Theatre, Philadelphia, during the week beginning March 27.

Rudolph de Cordova, who recently played Buckingham in Modjeska's production of Henry VIII. in an emergency, continues to represent that character most satisfactorily.

D. H. Harkins, who has been Mansfield's prop for a number of years, has been engaged by the Theatre of Arts and Letters.

A most amusing parody on The Girl I Left Behind Me was acted at the Lambs' Club a week ago Sunday. Gus Thomas, Clay Greene, Charles Bowser, Myron Calice were in the cast. "The Williamses—Jesse and Fritz—gave a musical specialty.

Ferris' Comedians closed a very successful season of thirty weeks last Saturday, and will open again early in August. Mr. and Mrs. Ferris will spend their vacation at Mount Carmel.

Eddie Collyer, as a teacher of dancing, was represented by his pupils in twelve theatres in this city last week.

A handkerchief carried by Modjeska in Henry VIII. is one of the rarest pieces of old Spanish lace in existence. It is said to have once been the property of Queen Isabella, and Modjeska has been asked to exhibit it at the World's Fair.

Mr. and Mrs. Harrison Grey Fiske, Mrs. Lyman Fiske, Miss Helen Granbury, and the Misses Tuttle formed a party that sailed for Havana on the *Saratoga* last Wednesday.

Frank Melville, the ex-circus rider, is managing a riding-school in Louisville.

GOSSIP OF THE TOWN.

Winnipeg and Manitoba papers favorably mention the work of Barry Johnson, who takes the part of an absinthe drinker in Marie Prescott's new play, L'Absintheur.

The Leavenworth Case, managed by Frank Carlos Griffith, will be presented at the Amphion Theatre, Brooklyn, week of March 27.

The success of Hanlons' Fantasma continues. Samuel Fletcher is the business manage. of this attraction.

Arthur C. Pell, manager of Larry the Lord, says that attraction has come out of the South, where it did a banner business everywhere, and that the company is in excellent health and spirits, while his own engagement with it has been pleasing in every respect.

T. C. Hamilton writes to THE MIRROR complaining that George A. Liren, J. Frank Burke, and Wallace Murdock, members of the Louise Hamilton company, left abruptly at Bridgeton, N. J., last week Monday, because the management would not permit Liren to sing a song it was thought best to eliminate. Mr. Hamilton says salaries had been paid in full up to that date, and that the defection of these members of the company caused the temporary closing of the tour, entailed a money loss, and made necessary the payment of damages to the local manager for breach of contract.

Mabel Paige's engagement at Montgomery, Ala., according to a telegram from R. B. Marsh opened last Monday to a packed house.

Henri Marteau, the violinist, has been so successful in this country that Rudolph Aronson, his manager, has engaged him for fifty concerts next season.

Gustave H. Kline, whose season with George C. Staley ended on Saturday, has gone to his home at Central Park, Ill., where he will work on songs for next season.

The managers of the various theatres of Cincinnati have tendered Nick Roberts, the veteran manager of that city, a complimentary benefit, which will take place at the Grand Opera House in that city on the afternoon of March 17.

Henry E. Abbey says the spectacle to be produced by his firm in Chicago will cost $100,000 before the curtain is raised. Eight hundred persons will be employed in it.

At the residence of the bride's brother, Herman Boasberg, in Buffalo, last Tuesday, Adele Boasberg, known to the stage as Judith Berolde, and Edward Marshall, of New York, were married by Rabbi Israel Aaron, of the Temple Beth Zion. The bridesmaid was Fannie Marshall, sister of the groom, and the groomsman was Albert C. Brown. The bride wore an empire Felix gown, heavily embroidered and trimmed with deep fringe, with high slashed sleeves puffed with satin and chiffon. After a wedding journey to Florida, Mr. and Mrs. Marshall will be at home at No. 234 West Thirty-fourth Street, New York, every Tuesday evening after Easter.

Henry Burck, formerly leader of the orchestra at Macauley's Theatre, Louisville, and for a time with Theodore Thomas, is now leader of the Louisville Auditorium. He will conduct the May Musical Festival at Nashville, Tenn.

Allison and Waller, authors of the new opera called The Scout, recently produced by the Bostonians, are ambitiously at work upon a grand opera.

Stella Perkins Madison, who was successful as Bowline in the Eastern Spider and Fly company, has been playing the part of Pierre successfully in the West. She makes a pretty appearance as a boy.

John Griffith is highly complimented by the press in Ohio for his personation of Mephistopheles. He is managed by W. O. Edmunds.

Manager Charles Hine writes that he is busy at his place "up in the woods"—Naugatuck, Conn.,—preparing for the coming tour of Gallagher and West in The Colonel and I. He says some excellent week stands have been secured, and he is negotiating with clever comedians to make up the company.

"Guess," the small Skye terrier that for many seasons played the part of Lord Fitz Fooley's dog with the late Frank Chanfrau, in Kit, died at the residence of R. D. Alliger, in Garden City, last week, aged fifteen years. The animal was very intelligent, and had many friends throughout the country. She was owned by Mr. Alliger.

Dan'l Sully is writing a new play, assisted by Dan Mason. It will be a homely domestic drama, and will contain a good part for Mrs. Sully. Mr. Sully contemplates dropping The Millionaire from his repertoire, as he finds that the public prefers to see him in the class of plays that first won him note. Mrs. Sully has been quite successful as the "bad girl" in The Corner Grocery, but as it was written for a boy, it is somewhat boisterous for a woman.

James G. Ellis has completed plans for the building of a $100,000 opera house in Johnstown, Pa. Work will begin about April 1, and it is said that the new house will be one of the finest between Philadelphia and Pittsburg.

Harry Sanderson, treasurer of Tony Pastor's Theatre, will benefit Thursday afternoon. The performance will include The Lovers' Quarrel, by Madge Lessing and Fred. Solomon; a novel act by the Quinns; and appearances by Ross and Fenton, travesty actors; Wilson and Marion, comedians; Nahan Franko, violinist; the Hengler Sisters, dancers; the Dalys, dancers; Leon's singing mule; George P. Murphy, J. W. Kelly, Vesta Victoria, O'Brien and Reading, Allen and West, Julia Kelly, Edward and Josie Evans, Addie Smith, and the Morellos. It will terminate with a military scene, The Outpost, by Burke, Woods, Willis and Brown.

Walter P. Matthews, of Louisville, has written a play that he proposes to tentatively trust to amateurs.

Ben Tuthill is now business manager of the Globe Theatre, Boston.

Ramsay Morris arrived in New York on Monday. His offices are at 21 West Twenty-fourth Street.

Johnstone Bennett and Blanche Walsh are great friends. During the engagement of Jane in Philadelphia, Miss Walsh ran over from Baltimore for a few hours' chat at the theatre with "Johnny."

Cyril Tyler, the boy soprano, sang to a packed house at the Tremont Temple of Music Thursday night, when it was raining cats and dogs.

The Brooklyn Polytechnic College boys gave a capital presentation of El Mahdi last Thursday and Friday evening at the Academy of Music. The piece was arranged by Harry McConnell of the College, from the manuscript of J. Armoy Knox. Mr. McConnell and Harry Van Cleef made distinct hits by their excellent singing and dancing.

The first Chicago production of A. V. Pearson's new play, The Diamond Breaker, which was to have taken place at the Clark Street Theatre, Chicago, this week, has been indefinitely postponed. By some lively hustling, Manager Jacobs has filled the week with a strong attraction, in spite of the day's notice before the Sunday opening. Business at the Clark Street is nearly double that of last season up to date. Tony Pastor's long engagement begins May 7.

On Saturday night Lulu Klein played Annie Pixley's part in The Deacon's Daughter at the Columbus Theatre in this city, owing to the mishap to Miss Pixley's foot, which made it impossible for her to appear. Miss Klein undertook this trying task upon very short notice. The manner in which she accomplished it proved her to be an actress of talent.

Manager Moss will improve the Star Theatre and add a smoking-room.

W. F. Crossley, manager of Oh, What a Night! has booked six weeks in Chicago, beginning on May 14, at Havlin's Theatre.

Hugh Fay, of the late firm of Barry and Fay, will try before the close of this season a new play that William Gill is writing for him. Mr. Fay says it will be a decided departure in Irish comedy.

Arrangements for Aunt Louisa Eldridge's benefit in April at the Academy of Music are progressing well.

Harry W. Semon has secured the rights to and will exclusively manage J. C. Stewart's The Fat Men's Club.

Marie Lauren has joined Larry the Lord as prima donna, taking the place of Cora Harris. Mr. Graham is pleased with her work. Thyra Hall took the place of Lizzie Hight in this company on March 12 at Leavenworth.

W. S. Cleveland's vocal corps are in the throes of composition. Mr. Cleveland has offered a prize of $50 to the member of his company that shall compose the best song, the successful one to be permitted to retain the copyright of his work.

Frederick Warde's business on the Pacific coast has been large.

A novel entertainment was given at Chickering Hall last Wednesday night by the Pioneers' Concert company, under the auspices of the American Institute and Business College for the Blind. All the artists participating in the entertainment, with one exception, were blind. The selections were all well rendered, the cornet solos of C. Harrison Prescott being especially praiseworthy. There was a touch of pathos in the fact that the performers had to be led on the stage, but their selections were as well given as though the artists were not afflicted. The entertainments are directed by Frank E. Cleveland, who addressed the audience, explaining the object of the tour. It is to establish an institution that shall open new avenues of employment to the blind and make them self-sustaining. This most worthy purpose should meet with the success and succor it deserves.

Hulda Irmler, a particularly lithe ballet dancer, has made quite a sensation by reason of her light and intricate dancing in Ali Baba.

In response to many requests, the Rosenfeld brothers have arranged for a final matinee by Eleonora Duse at the Fifth Avenue Theatre on Friday afternoon.

Catherine Linyard Sweetser, the well-known prima-donna soprano, will sing the prima-donna parts in the series of operas to be given at the Academy of Music, Brooklyn, under the direction of C. Mortimer Wiske.

The Phelps Music Company has published "De Darkies' Home," a song and chorus by Arthur Lockwood.

Bangs and Company will to-day sell the dramatic library of Walter C. Bellows, who is going abroad.

John J. Ruddy was complimented by a benefit at the Standard Theatre on Sunday night. Among those that entertained were Ross and Fenton, James Thornton, Frank Lane, Mark Sullivan, Sadie McDonald, Thomas H. Ward, Bernard Dyllyn, Lizzie Derious Daly, Barney Reynolds, William Jerome, and Charles V. Seamon.

Robert Downing, whose season has been phenomenally prosperous, will begin an engagement at the Grand Opera House in this city March 27 in a repertory including Virginius, Ingomar, and The Gladiator. W. A. McConnell, who has directed Mr. Downing's tour, will retain charge of his business affairs until the close of the season.

Clarence L. Dean, who was contented to be an editorial writer on one of the leading papers of the West until Will McConnell lured him from the path of duty and placed him in advance of Robert Downing, is in this city. According to Mr. McConnell, who ought to know, Mr. Dean is one of the best advance agents in America.

MARIE HUBERT FROHMAN as THE WITCH.—Act II.

CHARLES BRADLEY'S
PLAYS
The Gold Escort, Nobly Won, The Mayflower, The Miracle, The Belgrave Case, The Night Mail, A Queen of Scarlet, and Girl of My Heart.
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AN ATTRACTIVE LOCALITY

In a letter to the editor of THE MIRROR written at Seattle, Wash., Theodore F. Price gives an interesting description of a locality that several well-known professionals have fixed upon for present experiment and future residence. This place is Orange Valley, Sacramento County, Cal., and Mr. Price, who owns there a tract of land devoted to fruits, has recently visisted it with several members of the profession, some of whom are also land owners and growers of fruit in the neighborhood. The visitors on this occasion were W. F. Peverly, Thomas Wood, George L. Patch, Theodore F. Price, and Fred. F. Sanford. Among the professional owners of property there may be mentioned William Calder, manager of The Span of Life; William W. Allen, of A Mad Bargain; Henrietta Irving, Fred. Sanford, R. E. Rogers, and Thomas Wood, of The Old Homestead. Of Mr. Price's visit that gentleman writes: "I found matters there far beyond what I had anticipated in my most enthusiastic moments. Beautiful and tastefully-ornamented residences, many of them furnished throughout with all the conveniences of the city mansion, had sprung up on every hand. Cypress hedge rows, clothed in their lively green, and just being put under the pruning shears, reached far up and down tree-lined avenues, and the growths of the orange, the fig, the prune, the apricot, pear trees, grapes, etc., since my last visit to this favored locality have been something marvelous. The picturesque grandeur of the American river scenery that environs the place, of course, abides in all its beauty. This 'vale' may now be called The Actors' Retreat, as it has had so many additions from the ranks of the profession since first it was given that title. The party was regaled with a glorious spread by the manager of the Orange Vale company at the Villa, a structure built somewhat on the combined plans of a French château and a Swiss chalet, and which stands overlooking the American river flowing one hundred and fifty feet below through rocks and glens, the whole forming a scene of romantic grandeur difficult to describe."

DAVID HENDERSON'S AFFAIRS.

Wemyss Henderson was seen the other day in his office at 1180 Broadway. Mr. Henderson represents the Grand Opera House, Chicago; the Duquesne Theatre, Pittsburg, and David Henderson's American Extravaganza company. Mr. Henderson said to a MIRROR reporter:

"The American Extravaganza company is in its seventh year. It is now making a tour in Ali Baba, the most popular of the many popular extravaganzas produced under David Henderson's management.

"The first performance of Ali Baba was given on June 4 at the Chicago Grand Opera House. It remained there twenty-three weeks and the receipts were $235,000. The company then toured to San Francisco, where it played four weeks to $52,000. Since then it has been to Salt Lake City, Denver, St. Louis, Cincinnati, Pittsburg, Philadelphia, and other large cities.

"The attractions of the American Extravaganza company used to play at the Grand Opera House, Philadelphia, and at that house the receipts were rarely less than $9,000 a week. But on account of the abandonment of that theatre by Mr. Kelly, it was decided to play Ali Baba at the Chestnut Street Opera House, where extravaganzas hitherto had not met with success. The receipts there for two weeks exceeded $25,000.

"Ali Baba will begin its World's Fair engagement at Chicago on May 2. It will be recast and reset. Sinbad, renovated, will be held in reserve.

"Eddie Foy, one of the prominent comedians of the organization, has just been re-engaged at a very large salary for two years. His present contract will expire in September.

"The company comprises 119 people. It travels on a special train of cars. Its principals are Ada Deaves, Eddie Foy, Louise Essing, Ida Mülle, Henry Norman, and Tom Martin. Overtures have been made to us to present the extravaganza in New York shortly, but so far no arrangement has been reached."

FRANK DANIELS' SUCCESS.

The Southern and Western press has shown Frank Daniels great favor. His new farce, Dr Cupid, seems to have won audiences wherever he has played in it. It has not yet been seen in New York, but from its reception elsewhere it is evident that it would run well here in this eccentric and popular comedian's hands. His character in it, that of Theophile Mudge, is one that rival's anything it has been Mr. Daniels' fortune to illustrate for original humor. Mudge is a hotel-keeper, and a member of innumerable secret societies whose badges he wears. He has a wen on his neck, and his prospective son-in-law, Dr. Cupid, removes it, following this operation with that of skin grafting. The needed cuticle is taken from the cheek of a red-haired tramp, and according to the conceit of the piece it endows Mudge with many peculiarities of conduct originally foreign to him and native to the tramp. The visual sign of the change is a tuft of red whiskers on the new bit of soil. Mr. Daniels himself is irresistibly funny throughout, and he has a company that aids him admirably.

A NEW OPERA.

Charles Baswitz has written the libretto and Carl Martens will write the music of a new opera, entitled Navajo. The story is that of a girl whose parents were massacred by Indians and who was reared from infancy as an Indian princess by a chief of the Navajos. The heroine falls in love with a United States captain commanding troops at Fort Wingate, New Mexico, and she falls heir to a vast estate left by an uncle in England. The sinister element in the story is furnished by an old woman who hates the princess and an English lawyer, who, wishing to gain the fortune, attempts to marry the supposed Indian princess, who is abducted for that purpose and secreted in a mountain cave. Tom Stuff, a tramp, enables her to escape and restores her to her friends, and in the third act she takes possession of her English palace. It is said that the opera will be produced in Chicago next season.

THE LEAGUE INCORPORATED

The Professional Woman's League has been incorporated at Albany. The trustees are Rachel McAuley, Mary Shaw, Louisa Eldridge, Minnie Maddern-Fiske, Emily L. Fernandez, Bertha Welby, Rosa Rand, Estelle Clayton, Elizabeth W. Doremus, Laura A. Palmer, Genie Rosenfeld, and Sarah E. Knowles. The objects as set forth in the certificate are: "To bring together women engaged in dramatic, operatic and literary pursuits with a view of rendering them helpful to each other; to minister to the pecuniary needs of the members and aid in procuring them outfits and other things necessary in order to obtain employment."

SERVED A SUMMONS AT THE FERRY.

The Isle of Champagne left town last Monday via the West Shore Railroad for Troy. A marshal wanted to serve papers on comedian Thomas Q. Seabrooke in a suit brought by a discharged chorus girl, and as Mr Seabrooke had an inkling of the officer's wish, there was a run to escape him. As the comedian reached the ferry slip, with the officer hot upon him, the boat, with the rest of the company on board, was just leaving. The comedian did not care to risk the jump, and the papers were served.

A BRIDGE JUMPER HURT.

Bert Andruss, who has played successfully this season the part of Philip Northcote in Kidnapped, has been resting in town this week. In the new Brooklyn Bridge scene in the play, he has been emulating Steve Brodie, and as a result he has sprained his ankle severely.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Alhambra	Daniel Sully
Academy of Music	My Jack
Auditorium	Chicago Orchestra
Casino	Hayden's Minstrels
Chicago Opera House	Francis Wilson
Clark Street	Uncle Tom's Cabin
Columbia	Aristocracy
Grand Opera House	The Ensign
Havlin's	The Voodoo
Haymarket	A Fair Rebel
Hooley's	James O'Neill
McVicker's	Blue Jeans
Schiller	The Masked Ball
Windsor	Lewis Morrison

PHILADELPHIA.

Arch Street	Harry Williams' Own Co.
Academy of Music	Babes in the Wood
Broad Street	E. S. Willard
Chestnut Street	The Fencing Master
Chestnut Street Opera House	Minna Gale daynes
Empire	After Dark
Forepaugh's	Wheel of Time
Girard Avenue	Fogg's Ferry
Lyceum	French Folly
National	Siberia
Park	Jane
People's	Spider and Fly
Standard	Go-Won-Go Mohawk
Walnut Street	N. C. Goodwin

BOSTON.

Boston	Lillian Durell Opera
Bowdoin Square	James T. Powers
Columbia	Theatre of Arts and Letters
Globe	Joseph Murphy
Grand Opera House	Kidnapped
Howard Athenæum	A Kentucky Girl
Hollis Street	John Starlowe
Museum	Shore Acres
Park	Temperance Town
Tremont	Quo Vadis Robson

CINCINNATI.

Grand Opera House	Paul Kauvar
Harris'	James H. Wallick
Havlin's	John L. Sullivan
Heuck's	Hands Across the Sea
People's	Hyde Specialty Company
Pike's Opera House	Marie Wainwright
Walnut Street	Far and Tartar

BALTIMORE.

Ford's Opera House	Gloriana
Harris' Academy	Crust of Society
Holliday Street	Pete Baker
Lyceum	Roland Reed
Howard Auditorium	Irwin Brothers' Specialty
Kernan's Monumental	Reilly and Woods

ST. LOUIS.

Grand Opera House	Wilson Barrett
Hagan	Hopkins' Trans-Oceanic
Havlin's	Devil's Mine
Olympic	Robert Mantell
Pope's	George Wilson's Minstrels
Standard	Peck's Bad Boy

PITTSBURG.

Alvin	Country Circus
Academy of Music	Boston Novelty
Bijou	Across the Potomac
Duquesne	Ali Baba
Grand Opera House	Midnight Alarm
Harris	The Dago

WASHINGTON.

Academy of Music	The Hustler
Albaugh's	Nelle Rhea
Bijou	Pulse of New York
National	A Texas Steer

CLEVELAND.

Lyceum	Hallen and Hart; Herrmann
Jacobs'	King of Trouc
Star	Sam T. Jack's Creoles

KANSAS CITY.

Grand	Power of the Press
Gillis	The Danger Signal

ST. PAUL.

Grand	Kate Claxton
Metropolitan	The White Squadron

MINNEAPOLIS.

Bijou Opera House	Fantasma
Grand	Fanny Davenport

MILWAUKEE.

Bijou	Trip to Chinatown
Davidson	Mrs. Potter Mr. Bellew
Academy of Music	Effie Ellsler

LOUISVILLE.

McCauley's	Prodigal Father
Masonic	The Silver King
Bijou	Crusaders Lawn
Harris'	A Railroad Ticket
New Buck	Fields and Hanson

DENVER.

Tabor Grand	Denman Thompson
Broadway	Charles A. Gardner

SAN FRANCISCO.

Baldwin	The Bostonians
California	Crust of Society

NEW ORLEANS.

Academy of Music	The Colonel
Grand Opera House	Fanny Rice
St. Charles	Country Circus

BUFFALO.

Academy of Music	E. H. Sothern, Natural Gas
Star	Span of Life
Lyceum	Tony Farrell
Jacobs'	Grimes' Cellar Door

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Arbuckle, Macklyn	Gurney, Marie	Monroe, Robert B.
Andrews, Daisy	Gardiner, C. K.	Morgan, Harry J.
Anderson, Arthur S.	Gilbert, Bessie	Midon George
Arnot, Josephine	Graham, Fred C.	Newham, Rose
Addison, Grace	Hecker Gus	Norman, Beatrice
Adams, Geo. H.	Hunts, Mrs. Henry S.	Neuville, Augustus
Atherton, D.	Hart, Stella	Nash, Fred
Askin, Harry	Haworth, Joseph	Ormond, Fred.
Bratton, John A.	Hitchcock, Raymond	O'Neil, James
Bunham, Alfred	Hanford, Edw	Owen, William F.
Berkley, Louis D.	Hassan, E. J.	Polk, J. E.
Bonnet, Marjorie	Haines, Nat	Power, Tyrone
Baker, Lewis	Hartwig, Nathaniel	Pabst, Margaret
Bailey, Helen M.	Johnson, Barry	Mather
Buchanan, A. F.	James, O. F.	Ramo, J. K.
Belgarde, Adele	Juen, Emma	Reed, Chas
Bateman, Victory	Jackson, Thomas E.	Kareshure, Geo. B.
Bird, Geo. F.	Knight, Mrs. Geo. S.	Robinson, Blanchel.
Brand, John C.	Kranz, A. G.	Rose, Fanny O.
Burt, C. J.	Kemper, Collin	Rea, Mrs. Frank
Chase, Charles M.	Lawrence, L.	Reigl, Emma
Chase, Marion	Lyons, Fanny	Ransom, Mrs. Robt.
Callahan, Joseph	Louise, Jeannette	Rutledge, Martha
Comstock, George	La Clair, Louis	Robinson, A. Gordon
Coveney, Howard	Lawrence, W.	Ripley, Howard C.
Carr, Madge	Lawrence, Len.	Scott, R. L.
Connor, Wm. F.	Leake, J. Frank	Summis, Clark S.
Chittum, Lillian	Lasche, Mr.	Sherwood, Hodie
Cramer, E. C. F.	Lander, Frank	Sturtevant, C. R.
Craven, Maida	Lennox, Fred.	Shields, Billie
Douglas, Byron	Melbourne, Lillian	Stetson, John
De Witt, Mr.	Mealey, Joseph	Simmonson, Selli
Devere, Wm.	Martens, Carl	Symns, W. C.
Davis, Anna E.	Murphy, Fitzgerald	Tuthill, Ben
Dudley, Harry N.	Moore, Sophie	Treside, Myrtle
Edwards, W. O.	Mureal, Mme.	Two Old Cronies Co.
Farrance, Miss L.	Mortimer, Eloise	Vaughan, Mr.
Fortier, Herbert	McConnell, J. W.	Willett, Mittens
Ferree, Owen	Madison, Nella	West, Edward
Ford, Harrier	Perkins	Warner, Edw.
Finlayson, Flora	Martin, Willis K.	Wolf, Gail
Fossette, Emmie	Mackay, Edgar C.	Walters, Lottie
Fiebh, Nina	Mumford, Leon	Wright, Stephen
Frances, Madam		Wade, Maggie

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PROVIDENCE.

Hoss and Hoss filled a very satisfactory engagement at Keith's week ending 4. The play met with popular favor, and large audiences ruled. The Span of Life opened 6, and a large and demonstrative audience was on hand. The scenic effects are very realistic, especially the lighthouse, with the wave, dashing round it, and the human bridge. The cast is good. Business has been of the very best at this popular place of amusement all this season. John T. Kelly in McFee of Dublin 13-18.

Thomas W. Keene closed his engagement at the Providence 4, and drew the largest houses of the season, S. R. O. at every performance. John Stetson's co. in The Crust of Society, which on its appearance here in January made a big hit, was welcomed back at the Providence Opera House 6 by a very large and well pleased audience. The co. is excellent, and is the same as appeared here on its former visit, with two exceptions. Joan Flood has succeeded Joseph E. Whiting in the role of Mr Cavendish Comyns, M. P., and Mary Dana has the part of Mrs. Ernestine Echo in place of Effie Proctor Otis. The engagement lasted for three days, and the attendance was large. My Official Wife, with Minnie Seligman-Cutting, Robert L. Cutting, Jr., and a good co., was seen for the first time here 9 by a large audience. The piece was well received. The New South and Rice's 1492 will divide week of 13-18.

The Sefton and Watson Comic Opera and Vaudeville co. opened their week's stay at the Westminster Theatre 6 to a good house. The programme contains several things of interest, among them being the comic opera Fid-lia; or, a Woman's Love, by the entire co., and the musical extravaganza, Cristobella. The olio is exceptionally good. The Night Owls 13-18.

Iola Pomeroy presented Little Hurricane to unusually large audiences at Lothrop's Museum week ending 4. The attraction 6-11 was the romantic melodrama, Micaliz; or, A Double Life, which was given by the stock co., with Alice C. Keane and William Cateell in the leading roles. The olio for the week consists of Vennetta and Adams, the black magnates; the Allcoates, sketch artists; Al Grant, Irish comedian; Ed. Kelley, comedian; and Prof. E. De Ver in his wonderful illusion, entitled "Cremation," wherein a young lady is burned to ashes in full view of the audience. Hidden Hand by the stock co. 13-18.

George Philbank, of Austin's Palace Theatre, Boston, was in the city 2.

Among the new acquisitions to manager Lothrop's dramatic forces are Leander Fernandez, late of the Boston Museum co., understudy for James A. Herne in Shore Acres; George Ricketts and Martha Conway, late of the Vendetta co.; Lillian Radcliffe and C. R. Harris.

Manager Walter C. Smith was the recipient 7 of a pair of very beautiful cuff buttons and a valuable stud, the gift of a patron of Lothrop's Pawtucket Opera House.

John Wilde of this city is now doing comedy, with the Helen Marr Standard co.

Gilmore's Band, D. W. Reeves, director, will give a concert in Music Hall April 11.

The members of the Loyal Legion, of which Frederick Paulding is a member, tendered him a reception and supper at the Narragansett Hotel evening of 2.

Alice C. Keane was taken suddenly ill 6 and her part of Clotilde in Micaliz was taken at very short notice by May Prindle, who received a very warm reception, and gave the role a careful and consistent impersonation.

Iola Pomeroy was the recipient of a pair of valuable solitaire diamond earrings 8, the gift of an admirer. Miss Pomeroy has been engaged for another tour of Lothrop's theatres.

May Dana made her first appearance with The Crust of Society at the Providence Opera House 6, taking the role of Mrs. Ernestine Echo in a very acceptable manner.

John W. Ransin has succeeded C. H. Harter as advertising agent at the Providence.

The many friends of William Munroe, the popular and well-known stage manager at the Westminster, who was badly cut on the head by a piece of falling scenery Feb. 25, will be glad to hear he is about again.

Manager W. B. Watson, of Sefton and Watson's Comic Opera and Vaudeville co., tells me this is their twenty-sixth week out and that business has been excellent. They are now making preparations for next season on a very elaborate scale, and time is all booked.

J. Frank Moore, general press agent for Lothrop's theatres, left 9 for Albany in the interest of George E. Lothrop.

Stella Chase Ainsworth, who will appear here for the first time in two seasons under the management of G. E. Lothrop in The Paymaster 27, was in the city 8 renewing old acquaintanceships.

The Pawtucket *Evening Times* published the following article a few days ago which may be of interest: "Visiting comedians at the Providence theatres who think that it is so very funny to mention Pawtucket in their gags, would do well to visit this thriving city and see that their asinine attempts at wit are very far-fetched in classing this with the usual jay suburbs of cities they visit. Give us a rest on the Pawtucket gag, please." Your correspondent feels that Pawtucket is "worked a little too much."

HOWARD C. RIPLEY.

BALTIMORE.

The reflex wave of inauguration travel greatly increased the attendance at all the theatres week of 6-11, and has given our managers a glimpse of what it would be if the World's Fair were held in Washington instead of Chicago.

Nat Goodwin and his companion players were greeted by an immense audience at Ford's Grand Opera House, where they opened in Henry Guy Carleton's play, A Gilded Fool. The comedy is new to Baltimore and was highly enjoyed. Mr Carleton has shown that he thoroughly understands the capabilities and idiosyncrasies of his exponent, and he has succeeded in this play in fitting those eccentricities as neatly as Mr. Hawthorne could cover Mr. Goodwin's physical stature. The supporting players are all excellent in their respective roles. Margaret Ruthven, and Mabel Amber looked charming, and played with skill and feeling. In the co. are Robert G. Wilson, Clarence Holt, Sydney Wilmer, T. D. Frawley, Theodore Babcock, J. K. Armory, Louis Barrett, John Lock, Jean Clara Walters, Estelle Mortimer, and Minnie Dupree.

At Harris' Academy of Music, Blue Jeans was presented to an audience that filled the vast auditorium. The play has been seen here before, but the excellent co. now producing it renders a repetition a pleasing and profitable experiment. Laura Burt made a pronounced hit as June. The Sue Eudaly of Jennie Goldthwaite is excellent. The remainder of the cast was well up to the standard.

The production of Josephine Empress of the French at the Lyceum Theatre by Rhea, recalled a most interesting period of history, and the manner of that presentation, enabled us to all the better appreciate the loveliness of character of that most unfortunate woman and to understand the depth of her affliction.

The attraction at the Holliday Street Theatre was The Scout, with Dr. Frank Carver in the title role. The large audience thoroughly enjoyed the excitement with which the play abounds. Dr Carver did some excellent shooting, and the Mexicans, cowboys, outlaws, etc., made things generally warm and interesting.

The Big Four Specialty co. presented a good variety show at the Howard Auditorium, to an audience that occupied all the standing room in the house. Lottie Gilson is well entitled to the soubriquet, "The Little Magnet." With her songs and dances, she at one and the same time magnetizes and delights her hearers.

A packed house greeted The South Before the War at Kernan's Monumental Theatre.

Tunis F. Dean, of Harris, Britton and Dean, celebrated his birthday on Saturday last and was the recipient of many tokens of remembrance from his friends both in and out of the profession. In the evening a dinner was given in his honor, at which many of the members of the profession in the city were present.

On Friday last the Travelers' Club gave a reception to Will S. Harkins, of The Still Alarm co. The cos. playing at the various theatres were well represented. Judging from the lateness of the hour at which the festivities were brought to a close, the event must be considered a success.

Martha Ford, the talented daughter of John T. Ford, now playing with the Wilfred Clarke co., came up from Annapolis, where the co is now playing, to visit her home and friends. Miss Ford is meeting with the success she deserves.

George F. Parker, of the Foyer Club, joins the Wilfred Clarke co. in Baltimore 26. The co. will rehearse here for a week preparatory to a Southern tour.

The Seidl concert this afternoon at Ford's Grand Opera House was a great success. The theatre was filled with as fine an audience as the city can produce, and the programme of selections from Wagner was greatly enjoyed. Miss Juch was in fine voice, and the other artists, including Signor Galassi, fulfilled all expectations.

WILLIAM J. O'BRIEN, JR.

BUFFALO.

Denman Thompson and his original co. were at the Academy of Music 6-11 and the houses were crowded matinee and evening to see Uncle Josh and his bucolic drama. Denman Thompson has not played in Buffalo for over five years. George Beane, the original Cy Prime, remained in Cleveland, being quite ill. Mr. Beane has played with Mr. Thompson over twenty years. There is grave doubt of his recovery. E. H. Sothern in Captain Letterblair is the most severe test the Lenten abstainers will meet with, and many good resolutions will be lost during his engagement 13-18.

The Flag of Truce, a melodrama constructed by William Haworth, of Ensign fame, possesses many original features and is remarkably clever in spots. The Span of Life 13-18.

H. R. Jacobs' Theatre, formerly the Court Street, introduced Skipped by the Light of the Moon. This play is so old that it is startling in originality to the new generation, and compares favorably with many of the farce comedies of later date. Grimes' Cellar Door 13-18.

At the Lyceum Theatre, Manager Eldred is doing everything for his patrons, and is very active since he took up the Star. The Lyceum presented The Shadow Detective. The co. was a capable one, and business excellent.

W. H. Brennan closed the Buffalo Symphony Orchestra Concerts on Thursday. Henri Marteau, the soloist, received an ovation. The orchestra this year has been a great success from an artistic standpoint, but fell behind three thousand dollars as in years past. The concerts will be resumed next season with subscription price increased. The citizens of Buffalo are lavish in applause and eulogy for Mr. Lautz, who has so generously gone into his pocket every year to supply the deficit, but no offers have ever been made to reimburse him.

James Whitcomb Riley at Concert Hall 13.

The standard of entertainments at Shea and Everhart's Concert Hall is as high as any concert hall in America. Manager Shea employs the best people on the vaudeville stage, and Buffalo is the next stopping place after New York. Vesta Victoria and Ward and Vokes have gone. Lottie Gilson 13.

BRET HART.

ST. PAUL.

At the Metropolitan Opera House, R. D. MacLean and Marie Prescott presented L'Absinthe 5-8 opening to from fair to good houses. R. D. MacLean in the title role gave a strong and effective impersonation, especially was he good in presenting the varied emotions of the absinthe drinker and its fearful results, on which the plot hangs. Marie Prescott admirably sustained the role of Pauline de Charmilles and was very effective in the intense and emotional scenes. The supporting co. was good. Theodore Bollmann's Germania co. of Nordica Grand Concert co. 10, 11; The White Squadron co. 13-15.

At Litt's Grand Opera House, Hanlon Brothers' Fantasma was presented by a strong co. 5-11 opening to S. R. O. and people turned away. On Sunday evening this co. broke the record of the season at this theatre. George H. Adams as Peco was very amusing. Minnie Burroughs as Fantasma and Ida Maussy as Lena were very attractive. John H. Haslam does good work. Tonina and Lulu Adams well deserve mention. Kate Claxton in Two Orphans 12-18.

Samuel Fletcher, in advance of Fantasma, did clever work in the Twin Cities.

The Theatrical Mechanics' Association of the twin cities will give a benefit 31 and will present an attractive programme.

Manager L. N. Scott, of the Metropolitan, returned from New York 4. Ever alert in trying to please the patrons of this popular theatre, he has booked several excellent attractions for the rest of the season, and has also booked a fine line of popular attractions for the next season. He is an indefatigable worker and deserves success.

G. H. COLGRAVE.

MINNEAPOLIS.

At the Grand Opera House, the Nordica Grand Operatic Concert co. gave two concerts 6-8 to large and brilliant audiences. Local theatregoers have seldom had the privilege of listening to such thorough artists as compose this organization. Mme. Nordica received an ovation at each appearance. Mme. Schalchi's rich contralto was heard to advantage, and she divided the honors with the star. Signor Campanini was heartily welcomed. His voice seems to have recovered some of its old-time power. Signor Del Puente and Emil Fisher were in excellent voice, and rendered their respective numbers with rare skill.

At the Bijou Opera House, A Trip to Chinatown played to very large business 5-11. That talented young comedian, Burt Haverly, made a decided hit as Welland Strong. The co. is a clever one.

Niobe, which was received with such marked favor on its first appearance here, is booked for a return engagement at the Grand in April.

Edwin P. Hilton, erstwhile manager of the Pence Opera House, is meeting with much success as manager of M. B. Leavitt's Eastern Spider and Fly co.

The Boston Stars gave a pleasing entertainment at the Lyceum Theatre 8 to a good-sized audience.

Lieutenant R. E. Peary, of Arctic fame, delivered two lectures at the Lyceum Theatre 10, 11 to crowded houses.

Frank G. Carpenter, the noted correspondent, will talk on "The Men and Women I Have Interviewed" at the Lyceum Theatre 16 under the auspices of the Minneapolis Press Club.

F. C. CAMPBELL.

MILWAUKEE.

J. K. Emmet gave two performances of Fritz in Ireland 5 at the Davidson to good attendance. The piece is well staged, but no very marked improvement is noticed in Mr. Emmet's acting, and his dialect is particularly poor. Fanny Davenport 6-11 in Cleopatra.

At the Academy Annie Ward Tiffany 5-6 in Lady Blarney to small houses. The piece, though not remarkable for originality, serves as a medium for Miss Tiffany, whose Irish character creations are always enjoyable.

At the Bijou Kate Claxton in The Two Orphans 5-11 played to very light houses. Criticism of the performance would be unjust, as the co. was hastily formed to fill in the week left open through a misunderstanding with The Danger Signal co.

Montague's Burlesque co. pleased the patrons of the People's 5-11.

Mrs. James Brown-Potter will begin her first Milwaukee engagement at the Davidson 13.

During the engagement of Miss Davenport the applause which emanated from the back part of the house, and which, I understand, was encouraged by the manager of the co., was very marked, and it appeared more as a reflection on the intelligence of the audience than a demonstration of approval.

E. T. MCDONALD.

DETROIT.

At the Lyceum week of 6-11, an excellent co. under the management of Gustave Amberg, presented a German musical comedy. The co. is led by Emil Thomas, a splendid comedian, (who was a successful manager in Berlin), and Betty Damhoter, the comedienne. Another strong member of the co. is Miss Creto Gallus. The co. includes many performers, who are supported by an excellent chorus, the whole giving a perfect and pleasant entertainment. The repertoire is an extensive one, and includes many German plays which have been made known in this country by adaptation. On 13 Thomas Seabrooke opens in The Isle of Champagne, which made a pronounced hit here last Fall.

At the Detroit Opera House the Detroit Symphony Orchestra gave its concert 6. On 7 the University of Michigan Minstrels filled the house and the rest of the week Robert Mantell appeared in The Face in The Moonlight, which was given at every performance. Mantell is popular here, and did an excellent business.

At Whitney's Grand Opera House The Fast Mail was the attraction the entire week beginning 5, which drew the usual large audience this house is accustomed to. The play is well mounted, has a good co., carries its own stage settings and scenic and mechanical effects. Shadows of a Great City 12-18.

At the Auditorium on 7 James Whitcomb Riley read from his own poems before an audience of nearly 1,000. This part of the performance was most delightful.

Manager C. H. Garwood, of Whitney's, who about a year ago was obliged to relinquish his position on account of ill health, but who afterwards recovered, will be again compelled to give it up, and seek the more congenial climate of Colorado.

Professor Hennequin, of this city, has sold a play to Agnes Herndon, who promises to have it given an early production in New York.

The Lost Paradise will be the next attraction in the Detroit Opera House, after which follow Emmet and Fantasma.

E. L. Salter, for many years treasurer for the late Manager White, and who afterwards went to Bay City, is now managing Ole Olson.

On April 4 the Banjo and Glee Clubs of the Detroit Athletic Club will give their annual entertainment at the Detroit Opera House.

F. K. STEARNS.

WASHINGTON, D. C.

The attendance at all the theatres week of 6-11 was very satisfactory, with the exception of Monday night, when the grand inaugural pyrotechnic display took place, and attracted a good many who otherwise would have attended the playhouses. Nearly all of the attractions have been unusually fine.

At Albaugh's, Digby Bell in Jupiter drew crowded houses. Laura Joyce Bell sang "I'll Wait for Thee," with fine effect, and was warmly encored.

Henry C. DeMille's successful play, The Lost Paradise, was given at the National under the direction of Charles Frohman. The attendance was very good throughout the week.

Charles and Rose Coghlan in Diplomacy drew the *beau monde* in large numbers to the Academy of Music 6-11. On Wednesday night, Mrs. Cleveland, accompanied by a distinguished party, occupied one of the boxes. The Coghlans are strongly supported. Sadie Martinot as Dora deserving special mention.

At the Lyceum H. W. Williams' Meteors played to crowded houses 6-11. C. W. Williams' Big Show 13-18.

At the Bijou Under the Lion's Paw was given.

Remenyi gave a violin concert at Metzerott Music Hall 8, and on the following evening Anton Seidl and the Metropolitan Orchestra, assisted by Emma Juch, were the attractions.

Genevieve Rollo, a beautiful and talented young Southern girl, played Polly Fletcher in The Lost Paradise during the past week, in place of Virginia Marlowe, who is quite ill in this city.

EDWARD OLDHAM.

OMAHA.

The Nordica Operatic co. drew an enormous audience at the Boyd 1, the 250 per cent. advance in admission seemingly being no obstacle to the music lovers of the city. Nordica, Scalchi and del Puente were enthusiastically encored and all seemed pleased to respond. Campanini gave Tosti's "Vorrie Morir" in a voice that showed both the cultivation and the ravages of years, and sang the encore with his hands in his pockets. The performance closed with a recital of the Cavaleria Rusticana.

Modjeska, supported by Otis Skinner, to average business 2-4. Henry VIII., Camille and Mary Stuart were presented, the former for the first time in this city. So long as the great artist remained on the stage the house was attentive in the extreme, but Modjeska does not have the support of former years, and Shakespeare's plays are waning in popular favor. Miss Helvett, 6-8, needed an excuse for its presentation. Lottie Collins was the excuse, and during the five minutes this caoutchouc woman was on the stage the audience was spellbound.

At the Farnam Street Theatre James J. Corbett in Gentleman Jack drew probably the largest audiences in the history of the house. Two hundred people were seated on the stage and were utilized in the final scene. A Fair Rebel 5-8 did well. The piece was seen here last season, but has lost none of its popularity.

A severe cold prevented Emil Fischer's singing in the Nordica concert.

Under the Gaslight and plated spoons are drawing well at the Bijou.

Modjeska, in an interview in the local press, deplores the popular taste which prefers prize fighters and heroines of the divorce courts to the legitimate, and says the salvation of the drama will be a return to the old stock co. system.

J. F. KINGWALT.

JERSEY CITY.

Walter Sanford's latest melodrama, The Power of Gold, was presented for the first time in Jersey City week of 6-11, and from all appearance it is a popular success. The large audiences which filled the Academy during the engagement were in deep sympathy with the exciting story, and when villainy was properly punished in the last act, as is always the case, everybody was satisfied. The scenic and mechanical effects are elaborate, and the co. generally efficient. Still Alarm 13-18.

Another melodrama was the attraction at the Opera House and was patronized equally as well. Master and Man was well performed by a uniformly good cast. Later On 13-15.

Manager Malone has tried the experiment of giving Sunday night concerts, and the innovation has proved such a success that it will probably be continued and become a regular feature at the Opera House.

L. O. F.

DENVER.

At the Broadway week ending 11 Modjeska played to heavy business. Henry VIII. was presented in a manner in keeping with all of the great artist's revivals. C. A. Gardner week of 13-18.

Plenty of fine advance reading heralded the advent of John Stetson's Crust of Society at the Tabor week of 5-11, but while a very fair business was done it didn't come up to expectations, I believe, and neither was the presentation as good as that given by the Baroness Blanc in the version called Deception. Old Homestead 13-18.

The new Imperial has had very large audiences ever since it reopened under that name. A fair cast presented Prisoner of War.

A Great Wrong was the bill at the new People's, where every day is a souvenir day since opposition started in the neighborhood. All sorts of cheap articles are given away as an inducement for people to attend. The co. stationed there is quite good.

Maud Durbin, the Denver girl with Modjeska, didn't have much to do in Henry VIII. She spoke the prologue, however, charmingly, and enough was seen and heard of her to satisfy the predictions of her friends, who all went to see her.

Two excellent concerts were given during the week by Mamie Morgan, the harpist, and Adele Aus der Ohe, the pianist. Besides these the regular Schumann Quartette concert took place. It was the sixteenth. There are four more in the series.

Wilson Barrett, during his late visit, decided to go down to Manitou for the day, so he chartered a special car and members of his co., with some of the Bostonians made the trip.

Mr. Tabor has made a new loan on his property, which includes the Tabor Grand. It is for $75,000.

W. P. PEABODY.

KANSAS CITY.

Superba in a new and glittering dress of showy scenery and full of new mechanical tricks and funny jokes enjoyed good patronage at the Coates 6-8. Miss Helvett drew well at the Coates 9-11 and proved an enjoyable treat, it being a novelty here. Mrs. Leslie Carter acted well and the co. was fair. Lottie Collins helped draw the crowds that attended. Mrs. W. J. Florence in The Mighty Dollar 23-28.

Pugilism was rampant at the Grand 7-11. The coming of Corbett's aggregation of hard hitters created an interest that caused the house to be packed to its capacity at both performances on Sunday, 5. Over 100 seats on the stage were sold in the evening. The play and co. were mediocre but served to exhibit the champion fighter to his admirers in a most favorable light. The Power of the Press 12-18.

Barlow Brothers' Minstrels extended their engagement at the Gillis and amused two good houses 5.

The Bernhard Listeman Concert co. delighted a good-sized audience at the Auditorium 7. Nannie Hands, a young soprano, who was a pupil of S. Kronberg and formerly of this city, was warmly received.

Philip Ray gave a monologue entertainment at the Auditorium 10. This theatre has just been leased for a term of years to W. J. Bowes, who has been managing the Ogden Opera House. He intends to put it in good repair and hopes to be able to open it by the middle of April. W. S. McAllister, who has recently had charge of the house, will remain as treasurer.

FRANK B. WILCOX.

NEW ORLEANS.

The attraction at the Grand Opera House week of 6-11 was Robin Hood given by the Robin Hood Opera co. and although the prices were raised the business was fair. But New Orleans has had better opera at cheaper prices. Caroline Hamilton, the prima donna, and Edward D. Palfrey, the New Orleans tenor, are the only features of the co.

Friends, with a capable co., was at the Academy of Music and did well.

E. E. Rose's The Westerner, which has been seen here before, was at the St. Charles Theatre.

Everything looks promising for a brilliant season of opera at the French Opera House next season. The subscription has reached $50,000 and Horace Fletcher, president of the Opera Guarantee Association, will back the enterprise.

Isabel Bressler, the child harpist, is still in the city and will give a concert 13.

L. Grunewald, the owner of the site on which the Grunewald Opera House formerly stood, has decided to erect a modern office building in place of a theatre.

Harry A. Lee, manager of Friends, has made a new contract with the owners and will be their manager again next season.

Will Fielding, representing Fanny Rice, is in the city.

LAMAR C. QUINTERO.

INDIANAPOLIS.

At the Grand Opera House E. S. Willard appeared in The Middleman 6 to the most brilliant and appreciative audience of the season filling every available seat in the house at advanced prices. Mr. Willard was the recipient of repeated curtain calls, and was obliged to respond again and again at the finis of the play. Herrmann opened to a large house 8. Evans and Hoey 9-11.

At English's Opera House Effie Ellsler 6-8 to fair audiences in Hazel Kirke. Wang 13-15.

At the Park Theatre The Fast Mail drew crowded houses 6-11. Oliver Byron 13-18.

At the Empire Theatre Gus Hill's World of Novelties opened to fairly good business 6 and gave a very creditable variety show. London Gaiety Girls 13-18.

George Dickson and Henry Talbott were members of a jolly party that attended the inauguration, extending their trip to New York city on business and pleasure.

Louis Oftenlof, manager of the Empire Theatre orchestra, has engaged James Lemmon, of Danville, Ill., as leader of this orchestra.

T. E. Mack, of the City Club co., is here from St. Louis attending his star, Fanny Everett, who is seriously ill at the Hotel Dennison.

GUSTAV RECKER.

GALVESTON.

Lillian Lewis and a fairly capable co. in Therese Raquin and Lady Lil played to large houses Feb. 27. Men and Women as a rule met with well merited appreciation from good-sized audiences. Robin Hood was given by the Karl, Barnabee and McDonald co. to remunerative business 2-4. Lost in New York is still popular with the masses, as evidenced by the large and characteristic Sunday audience attracted 5. The tank and steam launch still play the star parts but do not receive good support.

Macyn Arbuckle, of the Men and Women co., received while here a telegram from Charles Frohman offering him a leading part in one of The Girl I Left Behind Me cos., which was promptly accepted. This young actor is a Texan, and his many friends in the Lone Star State undoubtedly feel gratified at his progress.

Seth Abbott, father of the late Emma Abbott, is in the city and has placed his book, "The Life of Emma Abbott," on sale.

Prof. E. W. Berry, leader of the Tremont Orchestra, has been turning his attention to composing with satisfactory results.

C. N. RHODE.

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CORRESPONDENCE.

ALABAMA.

MOBILE.—Theatre (Jacob Tannenbaum, manager): Lost in New York 2; small house. The Westerner 3, 4; poor business.

HUNTSVILLE.—City Opera House (Fred. M. Kraus, manager): Cleveland's Minstrels, with Banks Winters, of this city, 8; large advance sale. Wells Herbert, in advance of this co., states that they have done phenomenally large business. When Manager Kraus ("Unser Fritz") booked Cleveland's Minstrels THE MIRROR was the only paper containing its correct route.

MONTGOMERY.—Opera House (George F. McDonald, manager): Owing to stormy weather, the attendance was limited to a small audience to hear ex-Governor (Bob) Taylor, of Tennessee, in his famous lecture, "The Fiddle and the Bow," Feb 27. Mabel Paige 6.——Theatre (George F. McDonald, manager): Bottom of the Sea 1; small house. A. M. X. H. Delisser's co. presented The Westerner to small audiences at matinee and evening 2.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Lost in New York 2; top-heavy house. The Colonel, return engagement, 6.——Item: Manager Frank P. O'Brien celebrated the anniversary of his birth 2, by dining a number of friends at Paul Café and giving a box party to the Tar and Tartar. Mr. O'Brien is a charming host, and his friends passed a most delightful evening.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (C. A. Le Compte, manager): Cleveland's Minstrels to a big house 2.——Item: John Adams, of Cleveland's Minstrels, was taken ill here, and compelled to remain over. At last accounts he was improving, though very slowly.

CALIFORNIA

SAN JOSE.—The Auditorium (Walter Morosco, manager): Said Pasha 1; good business.

STOCKTON.—Yosemite Theatre (George Mothersole, manager): Peter Jackson in Stockwell's Uncle Tom's Cabin drew a large house Feb 25.——Avon (Elleford and Vinton, managers): Calhoun Opera co. to profitable business 27, 28.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): John Dillon in A Model Husband pleased a fair-sized audience Feb. 27.——Louis Opera House (Isidor Louis, manager): Bill Nye and A. P. Burbank delighted a large audience 1.——Item: The Russell Madison Square co., who were stranded here, received enough funds from San Francisco to take them to Los Angeles.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): The Liliputians in Candy did a large business week ending 4. Uncle Tom's Cabin 10, 11; Frederick Warde 13-18; Uncle Hiram 20, 21; Primrose and West 23-25.——Los Angeles Theatre (H. C. Wyatt, manager): Calhoun Comic Opera co. 6-11.——Park Theatre (C. B. Sawyer and Co., proprietors): The White Slave week ending 4 to satisfactory business.

TULARE.—Liberty Hall (F. Rosenthal, manager): John Dillon in A Model Husband Feb. 23; good house. Richards and Pringle's Minstrels 28.

VISALIA.—Armory Hall (M. J. Byrnes, manager): Bill Nye Feb 23; crowded house.

COLORADO.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): John F. Sheridan in Fun on the Bristol to fair business Feb. 27.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): John F. Sheridan in The Widow O'Brien 2; fair house. Good show, and could double the business on a return visit. Atkinson's Dramatic co. 3; poor house.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): The White Slave 2 drew a large audience. Milt Barlow, the old time minstrel, played the old darkey part naturally very good. The Leavenworth Case 3 was greeted by a good-sized audience. The cast is large, but outside of Charles Rohlfs, who acceptably played the Private Secretary, most of the parts are small. The Gormans gave their high class minstrel performance 4, and matinee, to large and delighted audiences. Baker's Boston Opera co. 6-11. The opening night was larger and each succeeding night increased the audiences.——Items: William Eversole, manager of Gormans' Minstrels was taken quite ill at Newburg with erysipelas and was obliged to remain there.—Twenty members of the local Elks visited their Meriden brethren 2, at the invitation of Colonel McGovern the Exalted Ruler of Hartford Lodge who made the Meriden lodge an official visit to encourage and instruct them. The Colonel "blew off" his guests to a banquet at the minstrel's hotel which was greatly enjoyed by the participants. Milt Barlow renewed old acquaintences 2. He has become a voter in the Nutmeg State, his wife owning a large farm near Stamford, where the veteran minstrel resides during the Summer months.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, mgr.): The New Devil's Auction had a good-sized and well pleased audience 2. Cyril Tyler had only a medium-sized house 3 but those that did go were well repaid. Minnie Seligman-Cutting in My Official Wife drew a full house 6 and gave an excellent performance. Bobby Gaylor 7; Crust of Society 10-11.——Grand Opera House (G. B. Bunnell, mgr.): The Diamond Breaker drew largely 2-4. The Night Owls opened a week's engagement 6 to a large house. They are always popular with the patrons of this house.——New Haven Opera House (C. H. Smith, mgr.): The strong specialty bill offered last week was the means of keeping the house well filled all the time. The patronage so far this week bids fair to excel the two previous ones. The co. is a strong one and contains many well known people.

BRIDGEPORT.—Grand Opera House (Jennings and Belknap, managers): The irrepressible Uncle Tom's Cabin was inflicted 2-4 by a co. even "rackier" than most Uncle Tom casts, but they had good houses and presumably the audiences were satisfied. Fay Foster's co. had big business 6-7.——Bunnell's Theatre (E. A. Gibbons and Co. mgrs.): Big houses and satisfied audiences have been the rule of the week. The new Devil's Auction 2, was elaborately staged and well acted. Mark Murphy brought a Bridgeport favorite with him 4, in Marie Cahill; both made pronounced successes. Murphy's songs were "cut," however, and this gave some dissatisfaction. Bobby Gaylor's Sport McAllister 6, had a large audience who applauded him to the echo. Mr. and Mrs. Robert L. Cutting with an admirable supporting cast gave My Official Wife 7 to a fashionable audience, despite Lenten season. The curtain calls and generous applause certified their approval. By an accidental omission of the second scene of the last act in the programme, the audience left their seats before learning the play was not over but returned to see the best bit of acting of the evening.

MIDDLETOWN.—The Middlesex (J. Claud Gilbert, manager): Gormans' Minstrels, who are favorites here, gave a good entertainment to a large audience 3. Ross and Ross co. pleased a good-sized audience 7.

WATERBURY.—Jacques' Opera House: A Heroine in Rags presented by Katherine Rober and her co. attracted a fair-sized audience 2. Mark Murphy in O'Dowd's Neighbors 7 filled the house with a well pleased audience. Minnie Seligman-Cutting and Robert Livingston Cutting, supported by a first-class co. appeared in My Official Wife to a crowded house 8.——Item: Manager Jacques is confined to his room by illness.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): Powell's Wonders to fair business 6, 7.

BIRMINGHAM.—Sterling Opera House (G. M. Johnson, manager): A Heroine in Rags to a fair house 3. The Diamond Breaker to a small house 6. A Barrel of Money to a good house 8.

MERIDEN.—Opera House (A. Delevan, manager): Gorman Brothers' Minstrels 2; large house. Our Irish Visitors 4; fair-sized house. A Barrel of Money 7; small audience.

FLORIDA.

JACKSONVILLE.—Park Opera House (J. D. Burbridge, manager): Oscar P. Sisson in The Colonel 3; good house. Webster and Brady's Bottom of the Sea 6; fair business.

KEY WEST.—Gossip: Manager Otto will leave for Palatka, Fla., on 18.—Manager Warren left for New York on Saturday last to be absent about six weeks.——Havana: Prof. Martini is at Payret Theatre, Havana.—An Italian opera co. will play at the Tacon Theatre on 28.—A female baseball club from the North is now playing there to immense business.

GEORGIA.

ATLANTA.—Edgewood Avenue Theatre (B. W. Kleibacker, manager): Ricketts-Mathews 40, week ending 4 in their ninth week of unprecedented success of popular plays; their engagement expires April 1, at which time Mr. Kleibacker, assisted by genial Herbert Mathews, intends putting on a splendid co. in Summer opera.——The Grand (L. De Give, manager): James O'Neill in Fontenelle 2, 4 to large and appreciative audiences; splendid performance. Country Circus 6-9; good business; fair performance. Bottom of the Sea 13; Friends 15, 16.——De Give's Opera House: H. W. Ham, lecture, drew well 7. Zozo 13; John L. Sullivan 21.

AMERICUS.—Glover's Opera House (Cain and Brown, managers): Z. T. Little's World, matinee and night, 4, to small audiences. The Colonel 6; good-sized audience.

ALBANY.—Grand Opera House (Nelson and Shackleford, managers): Little's World co. 3; light business.

SAVANNAH.—Theatre (T. F. Johnson, manager): James O'Neill in the romantic dama Fontenelle to a large and enthusiastic audience. Mr. O'Neill is a favorite here, and was well received, as was the play. Costumes and scenery very good. Country Circus 3, 4; full houses.

BRUNSWICK.—L'Arioso Opera House (W. T. Glover, manager): Oscar P. Sisson and his co. presented The Colonel 2, 3; fair business.

ILLINOIS.

SPRINGFIELD.—Chatterton's Opera House (R. J. Chatterton, manager): Miss Helyett 1; crowded house. Oliver Byron in The Plunger drew a top-heavy house 4.

FREEPORT.—Germania Opera House (H. J. Moogk, manager): The Merry Cobbler, with John W. Cumpson in the title role, to a fair house 6; well-pleased audience.——Item: Robert Holland severed his connection with the Merry Cobbler co. to join A. M. Palmer's co. Maurice Kinsey has been engaged to take his place.

ROCKFORD.—Opera House (C. C. Jones, manager): The Merry Cobbler was presented to a fair house 4. Lieutenant R. E. Peary lectured 7 to a large house. Manager Jones objected to the churches giving entertainments with professional talent. The City Attorney has given his opinion, and hereafter they must pay a ten dollar license fee.

ENGLEWOOD.—Marlowe Theatre (Miller and Rogers, managers): Held in Slavery to fair business 5-7. Hands Across the Sea 22-25.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Bernhard Listemann Concert co. 1; audience of 750. J. K. Emmet 2; fair business. Vesper Bells, matinee and evening, 4; poor houses.

QUINCY.—Opera House (A. Doerr, manager): The Plunger 1; fair attendance. Across the Continent 2; good house. Isabel Morrison in The Danger Signal pleased a fair-sized audience 3. Uncle Tom's Cabin 4; both matinee and night performance to good business.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Fanny Rice 2; light house. Paul Kauvar 3; good business.

MATTOON.—Dole's Opera House (Charles Hogue, manager): Swedish Quartette 2; large and highly-pleased audience. The Mountain Waif 3; good house. Fanny Rice in A Jolly Surprise to S. R. O. 4.

CLINTON.—Fair Opera House (John B. Arthurs, manager): Uncle Josh Spruceby Comedy co. to S. R. O. 1.

STREATOR.—Plumb Opera House (J. E. Williams, manager): The Pay Train 2; good business. Hopkins' Trans-Oceanic Specialty co. 4; large-sized audience.

MONMOUTH.—Potter's Opera House (Perley and Webster, managers): Rip Van Winkle 4; good business. Mr. Wilkinson's Widows 7.

DECATUR.—Grand Opera House (F. W. Haines, manager): J. K. Emmet as Fritz in Ireland 3; good house. Little Goldie in The Rocky Mountain Waif 4; small house.

CHAMPAIGN.—Walker Opera House (S. L. Nelson, manager): Uncle Josh Spruceby to large business 2. Zeb the Clodhopper 9.

GALESBURG.—The Auditorium (P. E. Berquist, manager): Wilkinson's Widows 3; audience well pleased. Leland T. Powers 10; Barlow Brothers' Minstrels 22; James J. Corbett 24; Miss Helvett, with Lottie Collins, 25.

RANKAKEE.—Arcade Opera House (Harry J. Sternberg, manager): Uncle Josh Spruceby 4; packed house. Gloriana 7 pleased a good audience.

INDIANA.

WASHINGTON.—Opera House (Horral Brothers, managers): Zanzic 2; fine house. Kajanka 6.

RICHMOND.——Phillips' Opera House (J. H. Dobbins, manager): Sam T. Jack's Creoles 2; fair house. May Bretonne co. opened 6 for a week to good business.——Grand Opera House (C. W. Conner, manager): Side Tracked 1; Midnight Alarm 4; fair business.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): Sam T. Jack's Creoles gave a good performance 2. Hallen and Hart in The Idea made their first appearance 4 to a big house and gave satisfaction.

ELWOOD.—Opera House (P. T. O'Brien, manager): Carl A. Haswin, supported by a well-balanced co., gave Silver King 2 to a fair house at advanced prices.

FRANKFORT.—Columbia Theatre (J. J. Aughe, manager): Emerson Brooks, humorist, 2; poor business. Dan Sully 4; fair business.——Coulter's Opera House (G. V. Fowler, manager): Josh Spruceby 6; splendid business.——Item: Bessie Warren, late of 8 Bells co., joined Josh Spruceby co. here 6.

MUNCIE.—Grand Opera House (H. R. Wysor, manager): Silver King 2; fair house and good performance. Whitney-Mockridge Concert co. 4, Kajanka 4; both to fair houses.

PLYMOUTH.—Centennial Opera House (Stevens and Lauer, managers): Perkins D. Fisher's Cold Day co. to good business 2.

MADISON.—Grand Opera House (F. M. Deloste, manager): Gloriana 2 at advanced prices to a crowded house and well-pleased audience.——Item: The Opera House is now in possession of Madison's most enterprising citizens, Messrs. E. A. Marks, S. M. Strader, J. M. Benson, and G. Johnson, who will make extensive repairs in the Summer.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): J. K. Emmett presented Fritz in Ireland to the largest house of the season at advanced prices 6. Ida Van Cortland 23.

MARION.—Sweetser's Opera House (W. A. Livermore, manager): The Andrews Opera co. to a good-sized audience 3. Carl A. Haswin in The Silver King 4 pleased a good house.

EVANSVILLE.—Grand (King Cobbs, manager): The Ensign, with Ruth Carpenter as leading lady, 1, 2 to splendid houses. Miss Carpenter is an Evansville girl, and she received a most cordial welcome. Patti Rosa 3 to a fair house.——People's (T. J. Graves, manager): Vesper Bells drew fairly well 28-1, followed by She Couldn't Marry Three to S. R. O. 5. The Melville Sisters in repertoire 6-11.

LAFAYETTE.—Grand Opera House (F. E. D. McGinley, manager): The Melville Sisters week ending 4 to poor business. Devil's Mine 6 to a very small audience. Jane, 7, delighted a large audience.

ELKHART.—Buckles Opera House (I. L. Brodrick, manager): P. D. Fisher's Comedy co. in A Cold Day 4; very large house.

ANDERSON.—Doxey Opera House (R. H. Colefair, manager): Dan Sully 3; good business. Silver King 5; big business. Ida Van Cortland 8; good business.——Item: The Olympic Theatre was damaged by fire 4 to the extent of $5,000. The Columbia Rifles were giving a benefit at the time, and all their guns and uniforms were destroyed. The fire caught on the stage from the flies about six o'clock. Mr. Fortune will rebuild at once, but will not have any stage in the building, which is to be used as an armory by the Rifles.

IOWA.

MARSHALLTOWN.—Odeon Theatre (Glick and Cox, managers): Sweeney, Alvido and Goetze Minstrels gave a pleasing performance 1. The specialties and music are good, the musical part of the show being under the direction of Frank York, an old Marshalltown boy.

BURLINGTON.—Grand Opera House (F. W. Chamberlin, manager): Hopkins' Transoceanic Specialty co. to a crowded house 2. The Bernhard Listeman Concert co. 3 drew a large audience. Mr. Wilkinson's Widows 9; Iowa State Band 10.

DES MOINES.—Foster's Opera House (Wm. Foster, manager): Wilkinson's Widows to large business 4.——Grand Opera House (William Foster, manager): Mav Davenport's Burlesque co. to a large top heavy house 6.——Bijou Theatre (Charles F. Handy, manager): Large business prevailed week ending 4.

COUNCIL BLUFFS.—Dohany Theatre (John Dohany and Son, managers): Barnes and Summers' co 1-5 gave six entertainments to fair business. Mr. Potter of Texas 6; fair business.

CRESTON.—Opera House (J. H. Patt, manager): Pete Peterson 4; good business. Our Married Men 7; Cowse Payton 13-18.

DUBUQUE.—The Grand (William T. Roehl, manager): May Davenport Burlesque co. to a good house and deserving of a poorer one 1. Grey and Stevens 20, 21; Oliver Byron 22; Field's Minstrels 23; Ida Van Courtland 24, 25.

CARROLL.—Music Hall (B. Dreese, manager): The Woodward Theatre co. had a very successful week ending 4. Julian Keene and wife joined the co. here 1.

ATLANTIC.—Opera House (Lester L. Tilden, manager): City Sports Burlesque co. 4, Warner Comedy co. 11-18; Charles B. Hanford's Julius Cæsar 20.

DAVENPORT.—Burtis Opera House (Charles Kindt, manager): Trans-Oceanic Specialty co. gave a pleasing performance to a good house. Mr. Wilkinson's Widows 2; an excellent performance to an average sized audience. Sweeney, Alvido and Goetze Minstrels 3; fair houses.

KANSAS.

TOPEKA.—Crawford's Opera House (O. T. Crawford, manager): Flint the mesmerist, assisted by Miss Maxima Flint, filled a second week's engagement week ending 5, closing to largest house in numbers in two years. Harry Crandall and his comedians 3 in A Busy Day. Eunice Goodrich, one of the most welcome of the many "popular priced" attractions which we have had, opened 6 for a week stand in Wanted a Husband, to be followed by other attractive plays in her repertoire. This is her second visit this season, and good business is assured.——Grand Opera House (O. T. Crawford, manager): Al. G. Field's Minstrels Feb 28, although some of the performers had severe colds, gave one of the best minstrel entertainments seen here for a long time. They recently opened a new opera house at Monnett, Mo., which was poorly heated, and in which the plaster was undried. The result was disastrous to all the singers of the co. and some of the specialists, notably Frank McNish, were on the sick list for several days. All are now on the high road to recovery. The Mignani Family, musical specialists, are really excellent. A Fair Rebel 1 drew out a much better house than when seen here last season. The ladies borrowed the handsome pug dog belonging to James Reid, treasurer of the Grand, and made so much of him, and his debut on the stage was so successful, that "Genial Jimmy" is going to buy him a solid gold harness for his next appearance. Charles Hanford and a very strong co. in Julius Cæsar 2, 3. Bennett Matlack as Brutus, E. R. Spencer as Cassius, Annie Winter as Calpurnia, and Marie Drofnan as Portia fairly divided honors with Mr. Hanford as Marc Antony. The costumes were the richest ever seen here in a legitimate production, and the same can be said of the scenery, which was historically correct, and lent a magnicent stage effect. The co. was even, and the "mob" the largest and best drilled I have ever seen. Carl Gardner 6 in Fatherland.

HUTCHINSON.—Opera House (W. A. Lee, manager): Isaac Payton's Comedy co. week ending 4; S. R. O. nightly.

FORT SCOTT.—Davidson Opera House (Harry C. Ernich, manager): R. E. Graham in Larry the Lord had a very good-sized and well-pleased audience Feb. 28.

ATCHISON.—Price's Opera House (E. S. Brigham, manager): A Fair Rebel, presented by an average co., to a good audience Feb 28. A Busy Day did a very light business 1. Al. G. Field's Minstrels to a crowded house, and gave an excellent performance 2.

LEAVENWORTH.—Crawford's Grand Opera House (Elliott Alton, manager): Al. G. Field's Minstrels to good business 1. A Busy Day to a top-heavy house 2. Charles Hanford in Julius Cæsar 4, and Charles A. Gardner in Fatherland 5; each to fine business.——Chickering Hall (Carl Hoffman, manager): Miss Morgan gave a harp recital to a packed house 3.

WINFIELD.—Grand Opera House (T. B. Myers manager): The Boston Opera co. week ending 4 to fair business. Charles A. Gardner 7; Si Plunkard 8.

WICHITA.—Crawford's Opera House (G. N. Bowen, manager): Eunice Goodrich week ending 4; fair business.

EMPORIA.—Whitley Opera House (H. C. Whitley, manager): Charles Hanford and co. played Julius Cæsar to a packed house Feb 23, and gave one of the best performances of the kind ever presented in Emporia. The same co. played Ingomar the next night, and were again greeted by a large audience.——Elks: C. E. Sprague, J. R. Soden, and F. J. Miller, of this city, have lately become Elks, having taken their degree at Topeka, Kans., about a month ago.

PARSONS.—Edwards' Opera House (C. M. Johnson, manager): Ray L. Royce in Tom's Vacation to very light business 1. Miss Neally Stevens gave a piano recital 2 to a large and fashionable audience. Jephia, a scenic opera under the direction of Professor Haverhill, was presented 3-7 to packed houses.

KENTUCKY.

LEXINGTON.—Opera House (Charles Scott manager): Ross Jollity co 1; small audience. Jane 2; crowded house; performance excellent. Vreeland's Minstrels 4, matinee and night, to light houses.

LOUISIANA.

ALEXANDRIA.—Opera House (A. Albert, manager): Duncan Clark's Female Minstrels gave a fair performance 1 to an audience composed of men only. St. Felix Sisters 7.

RUSTON.—New Opera House (L. F. Marbury, manager): The Emma Warren co. opened a week's engagement week ending 4; big business and delightful audience.

MAINE.

PORTLAND.—Lothrop's Theatre (Charles C. Tukesbury, manager): Jeffreys Lewis 10, 11; Von Yonson 18; Arizona Joe 20, 21.——City Hall (Ira Stockbridge, manager): Cyril Tyler 8; packed house. Seidl Concert co. 18.

BELFAST.—Opera House (J. W. Cottrell, mgr.): Reno and Ford's Joshua Simpkins to a good house 7.

BATH.—Columbian Opera House (R. P. Ham, manager): Reno and Ford's Joshua Simpkins co. 2; big house and well pleased audience.

MASSACHUSETTS.

AMESBURY.—Opera House (E. A. Mitchell and Co., managers): Katie Emmett in The Waifs of New York 8 to a large and well-pleased audience.——Item: Manager Mitchell is kept pretty busy attending to the attractions both in this city and Portsmouth, N. H., having booked some of the leading attractions to play both of his houses. John Mahoney, his assistant, attends to the business here altogether.

CHELSEA.—Academy of Music (Field and Blandford, managers): Lizzie Mulvey in The Waifs of New York to a fair-sized house 3. A Kentucky Girl to a light house 6.

TAUNTON.—New Taunton Theatre (Rich and Jordan, managers): Digby Bell in Jupiter 4 to the capacity of the house. Performance gave unbounded satisfaction. A Nutmeg Match, with Lizzie Evans as Cinders, 7, to a large audience.

NEW BEDFORD.—Opera House (W. W. Cross, manager): The Digby Bell Opera co. in Jupiter 2; fair house. Cupid's Chariot, with Jerome, Andrew, Will and James Powers 4; good gallery. Ulhe Akerstrom 6-8; good houses.——Liberty Theatre (A. D. Cameron, manager): Australian Novelty co. to fair business.

BROCKTON.—City Theatre (W. W. Cross, manager): Cupid's Chariot pleased a fair-sized audience 1. Ulhe Akerstrom to the capacity of the house 2-4.——Gaiety Theatre (Abe Spitz, manager): Devene's Novelty co. did a fair business 2-4. Ada Dixon's Burlesque co. gave good performances to crowded houses 6-8. The Mirror Quartette with this co. made a decided hit.

WESTFIELD.—Opera House (F. L. Stempson, manager): The Diamond Breaker 7; fair house.

LAWRENCE.—Opera House (A. L. Grant, manager): Cosgrove and Grant's Comedians in The Dazzler gave their annual excellent performance 1 to a house packed to the doors. Wife for Wife 3; small house. Lizzie Mulvey in The Waifs of New York 7; satisfactory performance; large audience. Arizona Joe 13, 14; O'Dowd's Neighbors 18.——Item: Edward Coleman, a stage hand, while removing a large bill-board from the second story of the Opera House, fell to the pavement below a distance of twenty-five feet, sustaining serious internal injuries from which, his physician states, he has no chance of recovery.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Anderson's co. 2 did their usual good business with Kidnapped. George Thatcher and Powers Brothers' co. in Cupid's Chariot 7 did a poor business. The White Slave is a favorite here and a large audience greeted it 2. The Boston Symphony Orchestra, with Miss Priscilla White and Madame Fanny Bloomfield Zeisler as soloists, 6, had a $1,400 house. The Police Patrol with a good co. opened a two nights' engagement 7 to fair business.

WALTHAM.—Park Theatre (William D. Bradstreet, manager): The Waifs of New York 1; good business.——Asbury Temple: Albion Concert co. ; large business.

LOWELL.—Opera House (John F. Cosgrove, manager): The Wilbur Opera co. week ending 4. Elmer E. Vance's Limited Mail gave good performances to light houses 6, 7.——Music Hall (Thomas and Watson, managers): Uncle Tom's Cabin 2-4 and variety to good business.——Bijou Theatre (Abe Spitz, manager): The Early Birds Burlesque co. week ending 27-4; large houses.——Huntington Hall (P. A. Broussean, manager): A Chechered Life 6, 7; small houses.

HOLYOKE.—Opera House (W. E. Kendall, manager): Our Irish Visitors 1; good house. Kentucky Girl 4; fair house. Gorman's Minstrels 6; good house.——Item: Steve Maley, of this city, has taken J. K. Murray's place in the Irish Visitors, and his acting of the part in this city gave his friends much pleasure. He promises to be a success.

SPRINGFIELD.—Court Square Theatre (D. O. Gilmore, manager): The Baker Opera co. have finished a very profitable week's engagement which has been enjoyed by large audiences week ending 4. Joseph Murphy in Kerry Gow 6; large audience. Gorman Brothers' Minstrels entertained a fair-sized audience 7.

FITCHBURG.—Whitney's Opera House (G. E. Sanderson, manager): A Kentucky Girl, with Anna Belmont in the leading role, 6, drew a crowed house. Audience well pleased.

MICHIGAN.

GRAND RAPIDS.—Powers' Grand (W. H. Powers, manager): An audience which filled every part of the house to suffocation laughed at George Thatcher and his clever party in Tuxedo 3. John A. Coleman's dancing and Raymond Moore's singing were the features of the performance. Augustus Thomas' new play, Surrender, is a worthy successor to Alabama, and the large audience that witnessed it 7 was unmistakably pleased.——Grand Opera House (O. Stair, manager): The Fire Patrol, with any amount of special scenery and startling effects, did well 6-11. The co. is capable, and includes W. W. Britner, T. D. Medinger, and Neil Scully. Held in Slavery 12-18.

ADRIAN.—Croswell Opera House (Charles Humphrey, manager): Fast Mail 4; large audience.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): A Breezy Time was presented

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6. The specialties attracted and pleased a fair-sized audience. Surrender 8; University of Michigan Glee Club 10.

CYPRESS.—SALISBURY'S OPERA HOUSE (P. Ed. Kohler, manager): Farmer Stebbins came on short notice 3 to good business. Performance fair.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A full house greeted George Thatcher's co. in Tuxedo 3. Our Irish Neighbors 4; Fabio Romani 6; rather light business.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Clara Morris to good business 1.——UNIVERSITY HALL: James Whitcomb Riley entertained a good house 3. Marshall P. Wilder and co. played to 3,000 people 4.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Clara Morris in Renee De Moray packed the house 3; receipts, $1,300. Murray and Mack in Our Irish Neighbors pleased a fair audience 6.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (L. J. Columbus, manager): The Troubadours, an organization of home talent, gave a minstrel performance Feb. 28 to a full house, benefit of Manager Columbus.

MANKATO.—GRAND OPERA HOUSE (George W. Thoms, manager): James J. Corbett in Gentleman Jack 1; crowded house. The Edward Maro comb. of mirth, music and magic delighted a small-sized audience 2.

SYRACUSE.—OPERA HOUSE (E. K. Tarbell, manager): Edward Maro, assisted by the Orpheus Mandolin Club, under the management of the Slayton Lyceum Bureau gave a pleasant entertainment to a light house 4. 8 Bells 6; receipts, $240.

DULUTH.—TEMPLE (John T. Condon, manager): James Corbett and co. to a $1,37- house; the largest receipts ever taken in Duluth at any performance (with the exception of Bernhardt). The audience was enthusiastic, and the star was accorded a reception which certainly must have left a warm spot in his memory for Duluth.——THE LYCEUM (Arthur E. Miller, manager): The Two Sisters to a large and responsive audience. The play was well staged and the co. an excellent one.——ITEM: Manager J. T. Condon has renewed his lease of the Grand Opera House, West Superior, for a term of three years.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Edward Maro, conjuror, assisted by Edwin L. Barber, impersonator, and the Orpheus Mandolin and Guitar Club, 3. Caucus day here, and therefore small business was done at the Opera House. Rev. Maddock's temperance lecture 6; S. R. O.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE: Friends 3; S. R. O.

ABERDEEN.—TEMPLE OPERA HOUSE (H. Strouse, manager): Friends to a crowded house 2; receipts, $322.

MISSOURI.

ST. JOSEPH.—NEW CRAWFORD THEATRE (C. P. Elliott, manager): Mrs. Leslie Carter, with a good supporting co., and Lottie Collins as an additional attraction, opened the "New Crawford" 2-4 to gratifyingly large business. Crawford's New Theatre is in every way a most convenient, luxurious and satisfactory playhouse. All the knowledge and skill of the architect, coupled with the art of the electrician and decorator, backed and directed by a judicious, though liberal, expenditure of money, have combined to give us an ideal theatre. Messrs. Crawford and Elliott are justly proud of the eighty-seven days and nights' unceasing labor which have resulted in the "New Crawford." The opening night was marked by the usual incidents, a jam and crush of carriages around the entrance at 8 P. M., a throng of men and women in evening dress, exclamations of delight and amusement as the brilliantly-lighted auditorium was reached and the full beauty of the house, with its highly-decorated boxes, was realized. The first night of a new theatre is a treat for the observer, especially when, like Crawford's, the theatre itself presents such attractions of decoration. The general effect is rich, yet chaste, polished brass and high relief finish around boxes and stage, with silken hangings and new scenery, are a pleasing sight to behold. Of course our local orator was called on for a speech, after which Mr. Crawford was brought out and proved that he was no talker, though a master theatre builder. The Danger Signal 8; Charles Hanford 7, 8 in Julius Cæsar and Antony; Hanlon's Superbas 8-11.——MENTION: Mr. Crawford's new theatre happens to be next door to a church, and that organization having made a strong protest against Sunday night performances, the Police Commissioners have notified the management of Crawford's they will not be permitted hereafter at his house, although allowed unchecked at Musee and other places which do not happen to adjoin a church. A queer exercise of police authority to make "fish of one and flesh of the other," but so it is. As a consequence James J. Corbett, who was to have appeared at Crawford's Sunday, 12, will be seen at Tootle's same date, probably last time that house will be opened this season, as it is given out that the work of remodelling will commence without delay.

BOONVILLE.—THESPIAN OPERA HOUSE (C. E. Gross, manager): Mystic Mountain 2; good house.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Middaugh's Musical Comedy co. in Our German Ward 3; good performance to poor business. Robert E. Graham in Larry the Lord delighted a small house 4.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Stetson's Uncle Tom's Cabin 7; packed house. Oliver Byron in The Plunger to fair business 3.——BURNETT OPERA HOUSE (A. M. Walker, manager): Reddy the Mail Girl 2; small house.

BROOKFIELD.—BENNETT OPERA HOUSE (D. F. Howard, manager): Our Married Men 1; large house; good performance.

JOPLIN.—CLUB THEATRE (J. T. Seip, manager): One of the Finest 1; Prof. D. M. Bristol's Horses 3, 4; both to poor business.——HAVEN OPERA HOUSE (H. H. Haven, manager): Snarpley's Lyceum Theatre co. week ending 4 to fair business at popular prices.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): The Danger Signal was well patronized and liked 4. Mystic Mountain, featuring Paul Alexander Johnstone, the mind reader, 8; The Power of the Press 11.

MARSHALL.—MARSHALL OPERA HOUSE (J. W. Bryant, manager): The Mystic Mountain co., with Paul Alexander Johnstone, the mind reader, gave a very good performance to a good house and well-pleased audience.

MONTANA.

HELENA.—WING'S OPERA HOUSE (J. C. Remington, manager): Katie Putnam week ending 4 to splendid business and well-pleased audiences; $1,-800 was taken in for the week. Miss Putnam will go from here to Great Falls for a two nights' engagement, and plays a return engagement here 8.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): Thomas Q. Seabrooke in The Isle of Champagne 8, 9; business large. Richard Mansfield in Beau Brummel and Scarlet Letter 14, 15; Duse in Camille 18.——LELAND OPERA HOUSE (H. P. Soulier, manager): The Leavenworth Case was presented by a capable co. to fair houses 6, 7. Nellie McHenry in A Night at the Circus 8 to good business. Carroll Johnson in The Irish Statesman 9, 10.—FAMILY THEATRE (C. H. Smith, manager): Bartholomew's Equine Paradox 6-8; large house. Gus Hill's Vaudeville co. 9-11.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Roland Reed and his excellent co. appeared in Innocent as a Lamb before large audiences 6-8. Vernona Jarbeau presented Starlight to fairly good houses 9-11. Denman Thompson 13-15; Richard Mansfield 17-18.——COOK OPERA HOUSE (H. R. Jacobs, manager): Dark week ending 11. Richard Golden 13-15; Clara Morris 16-18.——ACADEMY (H. R. Jacobs, manager): Go-Won-Go Mohawk appeared in The Indian Mail Carrier to large houses 6-8. Ben Hendricks in Ole Olson pleased fine audiences 9-11. The Boy Tramp 13-18.——MUSEE THEATRE (N. S. Robinson, manager): Business excellent 6-11.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Hands Across the Sea 1 was presented before a very appreciative audience by a very capable co. The scenery was the finest seen here for a long time. County Fair 3; good house. Ole Olson 7; S. R. O. The co. is a good one and includes a Swedish Ladies' Quartette which is worthy of special mention; and also Lottie Williams, formerly starring in New York Day by Day, who was presented with a bouquet by her friends. Charles T. Ellis 28; Leavenworth Case 31.——ITEMS: Percy Kingsley joined the Hands Across the Sea co. here 1, taking the part of Count Paul. Manager Ed. R. Salter, of Ole Olson co., in speaking to your representative, of the Corning Opera House management, said that it was one of the best managed houses in the country, that the advance work and lithographing was done so promptly and thoroughly, and all things considered, it could not be excelled.—Manager Ososki, of the Hornellsville Opera House, was in the city during the fore part of the week trying to arrange a circuit to include Hornellsville, Corning and Binghamton.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Charles L. Davis in Alvin Joslin 2; fair-sized audience. Vernona Jarbeau in Starlight 8; large and well-pleased audience. Charles T. Ellis in Count Casper 16.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Dark.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Lew Dockstader's Minstrels played a return engagement 2 to a large and highly pleased audience. The Marie Sanger Big Royal Burlesque co. gave an excellent entertainment to a fair house 8.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Charles Dickson presented Incog and A Paltry Million 6, 7; good attendance. Thomas Q. Seabrooke 10, 11, Nellie McHenry 13, 14.——H. R. JACOBS' OPERA HOUSE: Corinne ended a good week's business 4. Dockstader's Minstrels to immense business 7, 8. Tony Farrell 9-11; Jarbeau 13-15.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): County Fair 1; very fine performance to a crowded house.——ITEM: The S. R. O. sign is being called into frequent use here this season. This state of affairs is largely due to the energy and popularity of the present management of the Grand.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Manola-Mason co presented Friend Fritz to good houses 3, 4.——GRISWOLD OPERA HOUSE (S. M. Hickey, manager): A Texas Steer 2-4. The Seabrooke Opera co. in The Isle of Champagne to S. R. O. 6, 7. Dan McCarthy 8; Corinne Opera co. 9-11.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Tony Farrell presented My Colleen to a light house 6. Agnes Herndon in La Belle Marie packed the house 7. The star was good, but the rest of the co. was very weak. Gus Hill's Vaudeville Stars gave a pleasing performance to a fair house 8.——CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): The Leavenworth Case was presented by a first-class co 8 to a small but delighted audience. They deserved a packed house.

WATKINS.—LOVE'S OPERA HOUSE (John W. Love, manager): Cradle Songs of Many Nations (local) 3; large house. Wills' Two Old Cronies 8.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Edward A. Braden's Cannon Ball Express 1; light business. Kendall's Comedians 4; poor business.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The County Fair 2; crowded house. Cyr Brothers' Specialty co. 4, and Me and Jack 6; both gave fair performances to light business.

COHOES.—CITY THEATRE (E. C. Game, manager): The Maude Hillman co. finished week end-4 with Under the Gaslight, Dad's Girl and A Free Pardon to good business.——ITEM: The Hillman co. are resting this week and many members of the co. remain here.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): His Wedding Day 2; co. good. Boston Ideal Comic Opera co. to a light house 3. Two Old Cronies (Wills') to a crowded house 4.

UTICA.—OPERA HOUSE (H. E. Day, manager): Charles Probman's Comedians presented His Wedding Day 3 to a fair audience. Corinne, supported by the Kimball Opera co., presented Arcadia 6, 7 to very large audiences.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Phil Peters in The Old Soldier pleased a small audience 1. Roland Reed presented Innocent as a Lamb to a good-sized and delighted audience 2. Nellie McHenry in A Night at the Circus 6 was well received, as she always is here, by a large and appreciative audience.——ITEM: Manager E. B. Sweet is slowly recovering from his recent illness.

OGDENSBURG.—OPERA HOUSE (Charles S. Huboard, manager): Jarbeau 6; small but well-pleased audience. Two Old Cronies 10.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Corinne in Arcadia received a hearty welcome from a large audience 8.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Jarbeau in Starlight 7 pleased a large audience.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Dockstader's Minstrels to an audience of over 1,400 people 4. The Marie Sanger Burlesque co. 7; poor house. Nellie McHenry in A Night at the Circus 9; good house.——ITEMS: The exceptionally clever knockabout team, Blockson and Burns, of Dockstader's Minstrels, expect to head a minstrel co. next season. They have decided to make Amsterdam their first stop.—Leon Mayer, manager of Denman Thompson, was in the city 4.

BINGHAMTON.—STONE'S OPERA HOUSE (Clarke and Delevan, managers): Marie Wainwright and her excellent co. gave two finished performances 2, 4. The County Fair 4, with a matinee, to crowded houses. Two Old Cronies 7; good business.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): Hands Across the Sea proved to be one of the best attractions that has visited us this season, and gave satisfaction to a good house 2. Percy Kingsley joined the co. here. The Rooney Comedy co. drew well 4; satisfactory performance.

GENEVA.—DOLE'S OPERA HOUSE (F. K. Hardison, manager): Cyr Brothers' Specialty co. 2; fair business.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Boston Ideal Comic Opera co. 7; full house. Frank Wooley, of the co., whose home is in this place, was presented during the evening with a handsome basket of flowers from the Canastota Musical Society, of which he is a member.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Ole Olson 6; large and highly pleased audience. Charles Dickson in Incog, preceded by The Salt Cellar, pleased a good-sized audience 8.——MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark.——ELKS. The Elmira Lodge B. P. O. Elks have secured Digby Bell for their benefit 28.

PEEKSKILL.—DEPEW OPERA HOUSE (F. M. Taylor, manager): Nellie McHenry in A Night at the Circus to big business 7.——ITEMS: Manager Taylor has secured the Academy of Music of Newburg and Depew Opera House for another season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): The MacLean-Prescott co. played The Duke's Wife for their return engagement, giving a most finished presentation of this drama to good business 2. The Fargo theatregoers were very fortunate in seeing the co. in this selection. May Southerland in her latest success, A Heart Twice Broken, to a small audience 4. It has been a long time since a barnstorming outfit visited the city, but your correspondent can never remember the time when the play was so poor that the scenery and drop-curtain refused to work after it had seen the first act. Manager Gottschalk has our thanks for allowing us to witness such wonderful sights and we assure him that we shall never forget it.

GRAND FORKS.—OPERA HOUSE: Schilling's Minstrels 6; large house.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Stetson's Globe Theatre co. presented The Crust of Society to a fair audience 1. A. S. Lipman was especially good as Oliver St. Aubyn. Mark Lynch as Captain Northcote retained some of the characteristics remembered in his part as the villain in The Stowaway. The Nordica Concert co. filled the house at advanced prices 2 and gave the best musical entertainment that has ever been seen in this city, closing with concert selections from Cavalleria Rusticana. Those who remember R. E. Graham as General Knickerbocker in The Little Tycoon will be glad to have an opportunity of seeing him in Larry the Lord 6, 7.——THE FUNKE (L. M. Crawford, manager): The Turner Gaiety Girls 1-3 had good houses. Field's Minstrels gave a fair performance 4.

FREMONT.—LOVE OPERA HOUSE (J. W. Love, manager): Is Marriage a Failure? to poor business 2. Turner's English Girls to a good-sized audience 4. Al. G. Field's Minstrels to good business. Very satisfactory performance.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Mr. Potter of Texas 4; good house; performance excellent.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): A Fair Rebel 2; small house. Al. G. Field's Minstrels 3; good house.

KEARNEY.—OPERA HOUSE (T. J. Osborn, manager): Is Marriage a Failure? 2; fair business. Chicago Lady Quartette 4; good house.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynad, manager): Chicago Lady Quartette to good business 3.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Limited Mail to a big house 2. Cyril Tyler (return date) 7; select and well-pleased audience.——PORTSMOUTH OPERA HOUSE (E. A. Mitchell, manager): Belle Boyd, benefit K. of P., 13; O'Dowd's Neighbors 18; Arizona Joe 22.——ITEM: Manager Mitchell is in New York on business connected with his amusement enterprises.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Two Old Cronies 7; fair house. Kentucky Girl 8; good house.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Col. William M. Morton, manager): The Still Alarm 6-11; crowded houses; co. very good. Niobe 13-18.——JACOBS' THEATRE (M. W. Tobin, representative): The County Fair 6-11; fine houses. The Soudan 13-18.——WALDMAN'S OPERA HOUSE (Frederick Waldman, manager): Rentz-Santley Novelty and Burlesque co. to crowds 6-11. MAY HOWARD 13-18.——ITEM: Mr. M. W. Tobin, Jacobs' representative in this city, was presented with a $300 gold watch on Wednesday evening by some of his numerous friends.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): A repertoire of German opera 5-8 attracted good attendance. The Diamond Breaker followed 9-11 to excellent houses. The piece is very sensational and the machinery is realistic. Etelka Wardell in the leading role deserves special mention, while the rest of the co. is good. Jane Evre, in German, is the attraction 12 and it will be followed by the Power Brothers in Cupid's Chariot for three nights.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager): George W. Monroe in Aunt Bridget's Baby to a fair house 7.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Annie Pixley in The Deacon's Daughter gave a delightful performance. The audience was very large. Von Yonson was presented by a good co. 4. The attendance was large and well pleased. Ezra Kendall in A Pair of Kids 6 gave a satisfactory performance to a paying house. Aunt Bridget's Baby 8; usual good business.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): Ezra Kendall in A Pair of Kids 7; Charles H. Yale's spectacle, The New Devil's Auction, 8. One of the Bravest 10, 11; Salvini 13-15. The Lenten season does not seem to interfere with business at this pretty little playhouse. Manager Durban, in deference to the Lenten season, may close the house during Holy Week.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Gloriana 2; crowded house. The Operator 4; fair business. Carroll Johnson 8 in The Irish Statesman to S. R. O.

ORANGE.—MUSIC HALL: George P. Kingsley, manager): The "Strollers" of the Columbia College Dramatic Club presented The Woodenspoon and the burlesque, A Dress Rehearsal, to an audience of about 200 persons 3. Siberia to a poor house 6.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Rhea closed a good week's business 4. A Hole in the Ground is pleasing good houses 5-8.——HENRIETTA THEATRE (Dickson and Talbott, managers): Lewis Morrison in Faust and Richelieu closed one of the best weeks of the season 4. After Dark 5; light house. Mrs. Potter and Mr. Bellew in The Marriage Spectre 6-8 opened to a good-sized audience.——PARK THEATRE (Dickson and Talbott, managers): Carter's Fast Mail closed a big week 4. James H. Wallick in The Cattle King was greeted by the usual packed houses 5-11. Edwin Arden 12-18.——ITEM: James Geary, formerly manager of the World's Museum here, will open a $100,000 opera house at Fort Wayne in September.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Sam T. Jack's Creoles 4; large and "smoothheaded" audience. E. S. Willard 7 in The Middleman to a large and by far the most enthusiastic audience of the season. Mr. Willard received five curtain calls at the close of each act, something unknown in the history of Dayton theatres. Lenten season is all that prevented The Grand being crowded.——PARK THEATRE (Harry E. Feicht, manager): Carrie Louis 6-8; fair business. Co. same. P. F. Baker 9-11; S. R. O. Fairies' Well 13-18.——CUES: Wang will be at The Grand 16, and the theatre will not be large enough.—E. S. Willard ought to return to Dayton when the Lenten season is over. He made an impression here that any one can well feel proud of.—John P. Ward, the most popular comedian ever at the Soldiers' Home, will be here 10 with the Potter-Bellew co. "Johnny," you are always welcome in Dayton.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Davis' Uncle Tom's Cabin co. 4; small attendance in afternoon, but turned 'em away at night.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Agnes Wallace-Villa, an old-time favorite here, in The World Against Her, to a large and well-pleased audience 1.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cos, managers): Walker Whiteside 3, 4; large and select audiences. Mr. Whiteside received three curtain calls in Richard III.——ITEM: Two hundred people came over from New Philadelphia, O., Friday and Saturday nights to see Walker Whiteside in Othello and Richard III., and were well pleased with the young tragedian.

NEWARK.—OPERA HOUSE (B. C. Hart, manager): Wood and Sheppard in Later On delighted a large audience 6. P. F. Baker 8; Clara Morris 10.

PIQUA.—MUSIC HALL (J. C. Thirkield, manager): Side-Tracked Feb. 28; good business. A Fair Rebel 8.

MARION.—MUSIC HALL (James B. Sargent, manager): A Fair Rebel 3; good house. John Griffith's Faust 7; poor business.

HAMILTON.—GLOBE OPERA HOUSE (Briestley and Connor, managers): Jane 4; good house.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Robert Mantell in The Face in the Moonlight to big business 7, 8.——PEOPLE'S THEATRE (Brady and Garwood, managers): Edwin Arden in Eagle's Nest 6-11; good houses. A Breezy Time 13-18.

BARNESVILLE.—CITY OPERA HOUSE (H. K. Fowler, manager): Ed. F. Davies' Uncle Tom's Cabin co. 6; S. R. O.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Burglar 2; fair house; excellent co. Fleming's Around the World in Eighty Days 6; small house; scenery beautiful, but co. very inferior. A Railroad Ticket 8 gave a fine show to a good sized house.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Clara Morris in Renee de Moray to a packed house at advanced prices 7.

CANTON.—THE GRAND (M. C. Barber, manager): The Voodoo 2; good business. Pauline Hall in Puritania 3; excellent business. Clara Morris in Camille, benefit of local lodge of Elks, 6; S. R. O.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): A German Soldier pleased a small audience 3. A Fair Rebel 6; good business.——DAVIS OPERA HOUSE (Runl and Granel, managers): Faust 4; large and well-pleased house.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Jane 3; fair business.——BIJOU OPERA HOUSE (J. C. Barnett, manager): Sam T. Jack's Creoles Burlesque week ending 5 to fair business.

WASHINGTON C. H.—OPERA HOUSE (M. B. Edmiston, manager): James H. Wallick in The Cattle King 2; fair house.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Lecture course 1; large and well-pleased audience.

DENNISON.—KIPP'S OPERA HOUSE (Samuel Kipp, manager): Walker Whiteside in Othello 2; large audience. The Burglar 10.

UPPER SANDUSKY.—OPERA HOUSE (W. B. Gordon, manager): The Curtis Comedy co. week ending 4 at popular prices in an excellent repertoire to good business. Faust 8; big house. S. B. Hyers' Colored Comedy co. 9, 10; large and well-pleased audiences.

RAVENNA.—REED'S OPERA HOUSE (Carter and Judson, managers): Only a Farmer's Daughter 4; poor house; fair performance.

LANCASTER.—CHESTNUT STREET THEATRE (M. B. Edmiston, manager): Davies' Uncle Tom's Cabin co. 1; large audience. N. S. Wood in Out in the Streets pleased a large house 2.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Charles T. Ellis in Count Casper delighted a small audience 1.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Dan Sully in The Millionaire 2; business fair. Nettie Bernard-Chase in Uncle's Darling 4; poor business. E. S. Willard in The Middleman 8.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Howard Wall Comedy co. week ending 4; business generally good.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): A Fair Rebel 1; good business.

WOOSTER.—CITY OPERA HOUSE (Ketler and Adams, managers): The Burglar 2; good house; performance fair.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Uncle's Darling 6; top-heavy house.——ITEM: J. Jay Shriver, THE MIRROR correspondent, who was injured in a runaway accident, is very much improved, and may be out in a few days.

PENNSYLVANIA.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Henshaw and Ten Broeck in The Nabobs pleased a large audience 2. The Clemenceau Case booked to appear 7 failed to appear or give any reason for so doing.——ITEM: Louis Kerr, formerly bandmaster of Al. G. Field's Minstrels, is now behind the desk in the Carver House, Sharon, Pa.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunster, manager): Ole Olson 3; good-sized and appreciative audience. Marie Hubert Frohman in The Witch 5; large and much pleased audience.——ACADEMY: Dark.——ITEM: Manager William G. Elliott, of the Academy, has been elected Mayor.

BELLEFONTE.—GARMAN'S OPERA HOUSE: Al. Garman, manager): Kittie Rhoades in repertoire to good houses 6-11.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagn,

[CONTINUED ON PAGE 13.]

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter page, $20; Half page, $35; One page, $60.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - MARCH 18, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Ninety Days, 8 P. M.
CASINO—La Basoche, 8:15 P. M.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
GRAND OPERA HOUSE—Ravenswren, 8:15 P. M.
HARRIGAN'S—Mulligan Guard's Ball, 8 P. M.
H. R. JACOBS'—A Hole in the Ground, 8:15 P. M.
IMPERIAL MUSIC HALL.—Variety.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—Americans Abroad, 8:15 P. M.
NIBLO'S—The Diamond Breaker, 8 P. M.
PALMER'S—Lady Windermere's Fan, 8:20 P. M.
PEOPLE'S—Sport McAllister, 8 P. M.
STAR—On Probation, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—Thomas W. Keene, 8:15 P. M.

BROOKLYN.

AMPHION—The County Fair.
BEDFORD AVENUE—Lost in London.
COLUMBIA—My Official Wife.
GRAND OPERA HOUSE—Mr. Potter of Texas.
PARK—Sol Smith Russell.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

THE MIRROR has been addressed by an actor who complains against several weekly city publications that dabble in dramatic matters merely to sift material for sensational articles and to libel stage women by labelling physically-revealing pictures with their names. "An Actor" is legitimate in this criticism. But he should have had the courage of his convictions and signed his name.

AFTER a famine, a feast. The pronouncements of the impresari promise New York more than enough opera for next season to make up for this barren year. There promises, in fact, to be something too much of song.

GERRY may appear as a patron saint to the occasional child he assists in the obscure multitude, but to the children of the stage with whom he meddles he is an ogre.

IF the crinoline comes into fashion, it will, of course, come into the theatre aisle. In this case the occasional man could not get out between the acts.

BAREHEADED women increase in number in the best theatres in this town. As The Mirror predicted, they are the handsomest of their sex.

WOMAN is already interested in the Easter bonnet. And so is man. What will its dimensions be?

IF the Summer shall develop as many weather surprises as the Winter has, the roof-garden will need a roof.

A QUESTION OF ART.

IT is reported that an enterprising New Yorker has paid $27,000 for the privilege of using the curtains of the theatres in Chicago during the World's Fair, and that it is his plan to paint upon each curtain a square space to be filled with advertisements.

If this style of advertising will take anywhere in this country, Chicago is probably the place. The scheme is in direct line with the "business" instinct of that town. It reflects the habit of the denizens of the Windy City, who "talk shop" at all times and in all places, and who may yet induce their clergy to sandwich "business notices" between the usual Sunday pulpit announcements of religious and semi-religious affairs. The novel thing about it is that some Chicago man did not get the monopoly before the New Yorker closed the deal.

Chicago will no doubt respond that this idea is not novel, and that there is distinguished precedent for it abroad. It may be said that leading French theatres among those in Europe, for instance—even the famous Théâtre Française being of the number—permit business announcements upon their curtains, and therefore that they are proper here.

The fact is granted, but the inference is not. In spite of the fact that in Paris the theatre curtains bear advertisements, no one will question that Paris has far more art to the inch than Chicago has to the acre; and it is insisted that until Chicago can show great increase in art she cannot afford to blister some of her most prominent existing evidences of it—her drop-curtains—with the propaganda of patent medicines and patent foods.

The Paris public, too, regards advertising in a light quite different from that in which it is seen in Chicago. The simple fact is that the Parisian does not regard advertising upon his theatre curtains at all. That which the lifted curtain discloses, and not the curtain or anything upon it, appeals to his senses; and when the curtain is down he has other things than staring at it to occupy him.

Even New York is not yet rich enough in art to afford to plaster its theatre curtains with "ads." The people here realize this, and they would resent the greed of any manager or the enterprise of any advertiser who might attempt the innovation.

How much less opulent Chicago is—and therefore less able to afford the novelty—none but the non-resident can see. The Chicagoan himself is too conceited of himself and of his city to admit, even if he should recognize, that in thus patterning after Paris the city of the World's Fair is anticipating its artistic development by several centuries.

PERSONAL.

GRIFFIN.—News has been received in Louisville of the serious illness of Dr. Hamilton Griffin, who is spending his declining years in England with his stepdaughter, Mary Anderson Navarro.

ROYLE.—Edwin Milton Royle, author of Friends, recently dropped into poetry in a Southern magazine.

PADEREWSKI.—The name of the famous pianist has been coupled with those of several New York women in matrimonial rumor. The latest report, that he was to marry Etta Dunham, of this city, is denied with emphasis. Paderewski brought letters to the Dunhams from Alma Tadema, the celebrated English artist, and the fact that he was a frequent visitor was distorted by Dame Rumor.

ENNA.—August Enna, the young Danish composer, is a son of a shoemaker, and was himself reared to the use of the tools of that craft.

BELASCO.—David Belasco was quite ill in St. Joseph, Mo., last week, but at last accounts was better.

PASTOR.—Tony Pastor is pleasantly foretasting the twenty-eighth anniversary of his management in this city. The event will be celebrated on Friday, March 21, and not on March 28, as has been published.

HOEY.—It is said that William Hoey, of Evans and Hoey, is seriously ill. He has gone to Hot Springs, Ark., for benefit. His place in A Parlor Match is taken by M. W. Sullivan.

ALLEN.—Viola Allen recently had an interesting article in the Louisville *Courier-Journal* on "Stage Work."

MARBURY.—Elisabeth Marbury has returned from Chicago. She says the preparations for the Fair are of the most stupendous kind.

WILDE.—Oscar Wilde wants to have his play—that the powers that be in London would not let Bernhardt produce there—staged in New York.

BOOTH.—Sidney Booth, of the Boston Museum stock company, is not in the cast of the present production. He is taking advantage of his vacation to see as much of Boston society as possible, and is becoming conspicuous as a host.

BLAISDELL.—William Blaisdell and his wife, Clara Lavine, are both playing important parts in the Pauline Hall Opera company.

RUSSELL.—The very many friends of Annie Russell-Presbrey will be glad to hear that her health is improving rapidly. She left New York on Feb. 4 for Europe. She is now at Villa Cappella near Naples. She will remain there until she sails for home about the middle of June. By that time she expects to be perfectly well.

DOUGLASS.—An immense circle of roses was presented to Byron Douglass by the base ball contingent that attended the Broadway Theatre last week.

BRAYENT.—W. E. Brayent, who has been on the editorial staff of the Boston *Journal* for many years, is now the dramatic editor of that paper. Charles E. L. Wingate, whom Mr. Brayent succeeds, is now the managing editor of the paper.

CHAPUY.—Effie Chapuy has been engaged by James C. Duff to play the part of Tessa in The Gondoliers when that operetta is revived at the Casino on Thursday. Miss Chapuy is an English girl, and has been seen in America in Agnes Huntington's support, and in Henderson's Sinbad company. She is a charming woman, an agreeable singer, and a clever dancer.

ROBSON.—May Robson will appear in the play that is to follow The Sportsman at the Standard Theatre.

HILLYER.—Marie Hillyer, who has been Rosina Vokes' leading lady throughout the season, has been re-engaged by Miss Vokes for next season. Miss Hillyer was at one time in Richard Mansfield's company.

THOMAS.—Charles W. Thomas has returned to New York from a Western trip. Mr. Thomas is not in good health.

MADGE LESSING.

The "latest" photograph of Madge Lessing is reproduced graphically on our first page this week. The camera has caught her in a "fetching" attitude. There is something about it, too, that suggests one of Raphael's Cherubs." But neither of Raphael's cherubs wore rings.

It is not necessary to describe Miss Lessing's appearance. To New Yorkers it is well known, and to those that are not familiar with it The Mirror's portrait will be a capital introduction.

For several seasons Miss Lessing has been one of the bright particular stars at Koster and Bial's. She has been varyingly cast, but she has been unvaryingly popular in whatever piece or guise she has appeared.

Miss Lessing has a repertoire of novel dances and songs. She has made them popular in New York. There is little doubt that she will also do so out of town.

She will be the principal member of the comic opera company Fred Solomon is organizing to send on the road, opening at Hartford next month. That she will strengthen the cast materially is certain.

The Mirror wishes her quite as much success as she has had already.

CHARLES BRADLEY.

Charles Bradley, the young author and dramatist from Australia, has determined to become a citizen of this country, and will probably settle in this city, where he is now negotiating with prominent managers for the production of his plays. He is a native of England, and his first work as a writer was done in the British capital. He has been a journalist, and has written several novels as well as eight plays. His most pretentious dramatic piece is The Gold Escort, a drama of Australian bush and gold-field life, which gives great scope for scenic and supernumerary effects. His novels are to be published in this country. His other plays are The Night Mail, an English railway drama; The Mayflower, a romantic play, the scenes of which are laid in mid-ocean on a yacht; The Belgrave Case, a comedy-drama of Australian social life; Girl of My Heart, a romantic drama; The Miracle, an oriental spectacular play laid in India and Egypt, and also showing military life in Calcutta; A Queen of Scarlet, a society play; and Nobody Won, an English comedy-drama of city and country life.

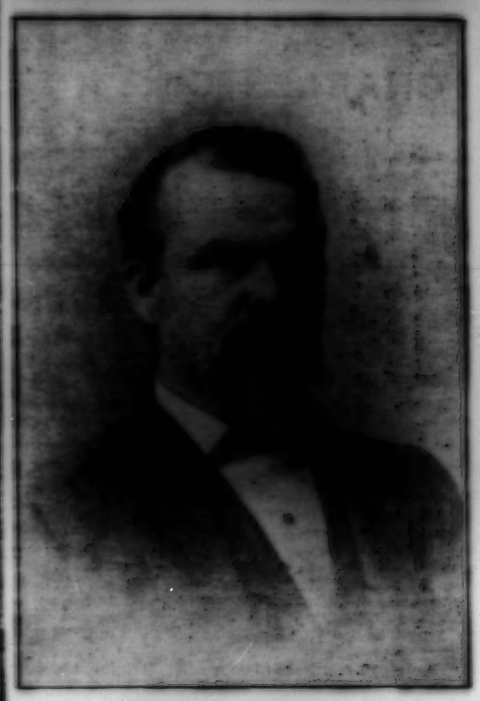
IN NEW QUARTERS.

On Wednesday the Five A's will remove from its house, recently burned, at 43 West Twenty-eighth Street, to the large four-story building opposite, No. 42. It is intended to reorganize the club, and it is said that during the Summer more attention will be paid to its primary object, athletics, than formerly.

LEWIS MORRISON'S PLAN.

Lewis Morrison writes to The Mirror that he intends to equip two companies to present Faust next season, both to be equal in *personnel*, scenery, etc., and the territory will be divided between them. Mr. Morrison will travel with one company, and Rosabel Morrison with the other.

BIRMINGHAM'S ABLE MANAGER.



Frank P. O'Brien.

The energetic and successful owner and manager of O'Brien's Grand Opera House, Birmingham, Ala., Frank P. O'Brien, has distinguished himself in a field quite as difficult as that of the theatrical manager. He has been a very successful newspaper man. It need not be emphasized that the man who wins in both these professions has unusual ability. Mr. O'Brien was born in Dublin, Ireland, on Feb. 29, 1844. For many years his father was editor of the Dublin *Nation*, and the son inherited an aptitude for newspaper work. His parents came to this country and settled in Scranton, Pa., when he was a child. The subject of this sketch learned scenic and fresco painting, but other features of the theatre and the newspaper office excited his greater interest. As a consequence of his love for the playhouse, he became property boy in a Philadelphia theatre whose property man was John Reed, father of Roland Reed. In September, 1859, Mr. O'Brien went to Montgomery, Ala., to assist in painting scenery for a new theatre there, and the South so pleased him that he decided to remain. When the war broke out he went to the front as a member of the Montgomery True Blues, and served with distinction. While in the field he acted as correspondent and sketch artist for the Richmond *Illustrated News*. This, his first newspaper work, was excellent, and it attracted attention. At the close of the war Mr. O'Brien returned to Montgomery, where he married. In 1872 he removed to Birmingham, then a straggling village. He was one of the fortunate few whose faith in the future of this place brought them wealth. In 1877 Mr. O'Brien and others established the Birmingham *Daily Age*. As president of the company interested in this venture Mr. O'Brien familiarized himself with every detail of newspaper work, and his enterprise, judgment and activity finally developed a prosperous property from small and unpromising beginnings. He is prominent among newspaper managers of the South, is vice-president and a director of the Southern Associated Press, and in fact is quite as well known among journalists as he is to the theatrical profession. He is also president of the Southern Association of Writers, and his daughter, Margaret, is well-known in the literary circles of that locality. Mr. O'Brien's theatrical tastes have gone hand in hand with his newspaper work. He has erected in Birmingham one of the finest theatres in the South, and manages it with the rare discretion that has marked his newspaper experience. He is liberal, magnetic, and popular. This last fact is attested by his election to the Legislature of Alabama last August, with twenty candidates in the field.

STUART ROBSON'S SEASON.

W. R. Hayden, Stuart Robson's manager, said to a Mirror reporter: "Mr. Robson's season is highly satisfactory. In fact it is somewhat better than any other in his experience. His repertoire consists of Buckstone's quaint comedy, Married Life, in which he appears as Henry Dare; The Henrietta, and She Stoops to Conquer.

"Mr. Robson's engagement at the Fifth Avenue Theatre, New York, will begin and end with May. He intends to present Married Life only. Mrs. Robson will appear as Mrs. Candle.

"Upon leaving the Fifth Avenue he will go to Cohasset for the Summer. Next season is booked solid."

A HEAVY JUDGMENT.

Andre P. and Jane Russell Lambrecht, stepfather and mother of Tommy Russell, the boy actor, have recovered a verdict of $14,000 by default against Edward H. House, who dramatized Mark Twain's Prince and Pauper, and, as alleged, made a contract with the plaintiffs to produce the piece for two years with their son in the leading role at a salary of $100 per week. The plaintiffs advanced $4,000 for the production, and the piece was stopped by the defendant after it had been out seven weeks.

A PICNIC FOR TEN POOR CHILDREN.

Alba Heywood, who is playing in Edgewood Folks, has conceived the idea of taking from the homes of parents that are unable to provide for their children ten little ones whom he will give a home with his company, introducing them in the picnic scene of his play. He proposes to engage to travel with them a competent teacher, whose sole attention will be given to their dress, manners and education.

IN MANY THEATRES

Monday Night Openings in the Principal Cities.

NEWS AND CHAT BY TELEGRAPH

From The Mirror's Corps of Alert and Active Correspondents.

CHICAGO CHRONICLED BY HALL

And He Spices His Despatch with Characteristic Pleasantry — The Business of John Drew and Francis Wilson in the Atmospheric Offing Large—The Swell Throng at Aristocracy—What is Going on in Boston, Philadelphia, Cleveland, Cincinnati, Pittsburg, and St. Louis.

Special to The Mirror.

CHICAGO, March 13.

James O'Neill opened to the capacity of Hooley's last evening with his new play, Fontenelle, which was enthusiastically received. The orchestra was forced under the stage and hundreds were turned away. Mr. O'Neill had a call after every act and three after the third act.

In my last despatch there was an error which may have been due to carelessness on the part of your proofreader or of the gentlemanly telegraph operators who handled it, but more likely it was the fault of my villainous handwriting. Those friends of mine who attempt to read letters from me will no doubt be pleased to learn that I have a typewriter. In order that there may be no misunderstanding I wish to state right here that it is a machine, and neither a blonde nor a brunette. I am not yet an expert on it, having scarcely got beyond the "Pop goes the Weazel" stage, but when I become a virtuoso on the instrument there will be joy in many quarters. Here is a sample of my early practice. I wanted to say: "William A. McConnell writes me that he is not running a Winter book on the Derby," and here is the awful result:

wI§ Am a M§ conNell Write§ mE that HE i§ noTrunning A winter bo§k; grhbd on th Kier§yyy.:

The $ mark which seems to run through the plot of the piece I attribute to a misplaced switch. I expect to do better, however.

Francis Wilson is doing the business of the town in The Lion Tamer, at the Chicago Opera House. People have been turned away at every performance, and Canby is happy. The second week of the engagement opened to the capacity to-night. Mr. Wilson and Mr. Drew made up a party for a World's Fair trip Friday and have thereby added their names to the list of Chicago's enthusiastic advertisers "on the road."

Mr. Drew's business in The Masked Ball at the Schiller has been large, and the audiences have been very fashionable. As yet, however, the public has not caught on to the fact that there are Wednesday matinees. Last Wednesday afternoon Arthur Clarke went back to see Mr. Drew and importune him for a story for a certain tireless newspaper "gossiper." Mr. Drew asked what sort of a story he wanted. "Oh, a light story," replied Clarke. "Why don't you write something about this matinee, then?" queried the star. The bus. mgr. fled. The second and last week of the engagement opened well to-night. George Thatcher and Tuxedo follow next Monday.

At the Grand last evening The Ensign opened its second and final week before a large audience. Tom Seabrooke and his Isle of Champagne has been sighted above the horizon and is underlined for next week at the Grand.

Aristocracy pursues the even tenor of its way at the Columbia, where a large and very swell audience inaugurated the fourth week of the highly successful run. Will Davis has gone to Hot Springs, Ark., to join Al. Hayman, leaving Sam Myers and Dave Hayman in charge, with Frank and Ed. Murray in the lookout chairs, as it were. Next week Monday the 150th performance of Aristocracy occurs, and handsome souvenirs are promised.

Speaking of Mr. Howard's play reminds me that I neglected to state what the mistake was in my last letter. The remark about Steele Mackaye's Spectatorium was not made by Mr. Mackaye himself. He would scarcely criticise Chicago capitalists. It came from Wilton Lackaye. You see, there is an "L" of a difference. Mr. Lackaye, by the way, had a bright autograph article in the Sunday *Post* yesterday, broiling the imported English actor to a turn. Those who know Mr. Lackaye's ability in this line of cookery can well imagine its merit.

Openings at the outside houses yesterday were Fanny Gillette and Edward Mawson in A Fair Rebel at the Haymarket; Lewis Morrison in Faust at the Windsor; Dan Sully in Daddy Nolan at the Alhambra; Thomas E. Murray in The Voodoo at Havlin's; Walter Sanford's My Jack at the Academy of Music; Uncle Tom's Cabin at the Clark Street Theatre; The City Sports at Sam T. Jack's Madison Street Opera House; Baylis and Kennedy's Bright Lights at the People's; the minstrels at the Haverly Casino, and vaudeville at the Lyceum, Olympic, and Barlow's Pavilion.

I had a pleasant call to-day from John E. E. Warner, now general manager of Abbey, Schoeffel and Grau's attractions. He is here in the interests of the big spectacle, America, to be produced at the Auditorium April 17. Fred Eustis will train the chorus and direct and Imre (not Bolossy) Kiralfy will stage the production, which is to cost $100,000.

Baby Bindley is getting a big girl now. As Florence Bindley, star in The Pay Train, she secured a divorce here last week from her husband, a man named Redford, whom she accuses of being a fugitive from justice and other unpleasant things.

I see that the title of Oscar Wilde's latest play is A Woman of No Importance. Manager Charles Frohman will have a hard time in finding a leading actress willing to play the titular role.

Oliver Jurgenson is here representing the other Wilde play, Lady Windermere's Fan. We are to see it some time next season.

The March dinner of the Forty Club takes place at the Wellington one week from to-morrow night, and the indications are that among the guests will be Francis Wilson, A. H. Canby, Thomas Q. Seabrooke, Wilton Lackaye, Frederic Bond, and others.

The seat sale for Eleonora Duse's engagement, which begins next Monday evening at Hooley's, opened at the box-office this morning and is already very large.

Last evening Colonel Charles Porter De Garmo showed me a great invention in the shape of an innocent looking cane, from which can be pulled a concealed map of the World's Fair grounds and the city. When a spring is pressed the map flies back, like the tape in a patent tape measure. These canes, the Colonel tells me, are to be sold on the World's Fair grounds. This may interfere with a rule of the directory which compels the checking of all canes and umbrellas at the gates. Reminds me of the enterprising Chicago journalist who went to 'Frisco and spent $50,000 in starting a one-cent paper. Then he found that there were no pennies on the coast.

I had a pleasant chat with McKee Rankin here the other day. He seems to be determined in his resolve to leave the stage and attend to his father's estate. It is a great property and will leave him independent for the rest of his life.

Frank Curtis, Julia Stewart and Kate Claxton are successfully touring the Northwest with The Two Orphans.

Spring weather is in sight here and we think it is pretty near due.

"BIFF" HALL.

PHILADELPHIA.

Willard and Goodwin Warmly Received—Minna Gale-Haynes Does Not Draw—Forepaugh's Enterprise.

Special to The Mirror.

PHILADELPHIA, March 13.

Nat Goodwin never received a warmer welcome in Philadelphia than was extended to him by the big audience at the Walnut to-night. Applause was generous, and A Gilded Fool was unanimously voted to be the most fitting comedy the genial star has ever had. He stays two weeks.

The Walnut will remain closed during Holy Week. Easter will be appropriately ushered in by Rice's Surprise Party in 1492.

The Broad also contained a large audience anxious to judge E. S. Willard in comedy to-night. From its reception I should say that The Professor's Love Story suited the house immensely. Marie Burroughs was generously received. Digby Bell comes next Monday for another week of Jupiter, and John Drew follows for a protracted engagement in The Masked Ball.

The popularity of Jane in this city can easily be estimated by the number of weeks this roguish female is with us each season. She returned to the Park to-night but will stay only only one week. Gloriana comes next Monday with the original company. During this engagement, on March 23, Charles Frohman will produce for the first time on any stage, a new comedy adapted by Harry Paulton from the French, entitled The Shining Light. It is stated that the production at the Park will be four days ahead of the Parisian première. The company have had it in rehearsal for some time, and leading parts will be played by Edwin Stevens, Henrietta Crossman and Otis Harlan.

Although the performances of Minna Gale-Haynes at the Opera House have had the advantages of a fine cast and adequate scenic outfit, the public have failed to patronize very heavily. A varied programme will be tried this week. Ingomar is to-night's play. De Wolf Hopper comes next Monday and will give his last performances of Wang during his fortnight's stay.

Elaborate preparations are in progress for the production of The Yankee League by the Mask and Wig Club Easter week.

The Babes in the Wood finished a successful three weeks' stay at the Academy Saturday night and the company has disbanded. W. H. Bishop, who has been representing Eugene Tompkins with the burlesque, has gone to Chicago to look after the Black Crook.

The great Duse does a one-night stand at the Academy to-morrow night, playing Camille. The demand for seats has been heavy and the audience will doubtless be large. Nixon and Zimmerman announce that they have secured Duse for a week at the Broad in the latter part of April, but the contracts have not been concluded. The great Italian could easily fill one of our theatres for a week.

After Dark had a great house at the Empire and aroused the audience more than once by its realism. Some popular variety stars are presented in the concert hall scene none being a greater favorite than Maggie Cline. McIntyre and Heath also do a specialty. Ezra Kendall returns next Monday and Manager Worrell has engaged Arthur Dunn, of Babes in the Wood, and his sister Jennie Dunn, to interpolate a specialty during the engagement.

The last week of The Fencing Master opened to-night at the Chestnut with composer Reginald De Koven in the director's chair. A Texas Steer follows next Monday.

Amy Lee repeated her old-time hit in Fogg's Ferry at the Girard Avenue to-night. The New Magdalen is next week's bill, for which Gus Levick and Lillian Cleves have been specially engaged by Manager Holland. Dreams, or Fun in a Photograph Gallery, Willie Edouin's famous farce, follows, and Frank Doane is up to his eyes in preparatory work.

Siberia is still popular. No one can mistake this fact after looking at to-night's audience at the National. The scenery looks fresh, and the company is competent, with Esther Lyons in the lead. Doré Davidson's Dangers of a Great City next Monday.

A few new features, many pretty girls, bright costumes, scenery and music characterize the production of The Spider and Fly at the People's. The audience is large and responsive. Kidnapped, next Monday.

Manager John Forepaugh gave his first original production to-day. The play is The Wheel of Time, a stirring melodrama. It is a pretentious affair and represents quite an outlay. The scenery and mechanical effects are good and the company led by Carrie Lamont is effective.

Manager Forepaugh will try and institute a stock company at his theatre during May. He will give it a four weeks' trial and if successful will establish it next season. Fannie McIntyre, George Learock and Comedian Sam Edwards will head the company.

To-night's openings at the other houses: Harry Williams' company at the Arch; Go-Won-Go-Mohawk at the Standard; Downing's Creoles at the Kensington; French Folly company at the Lyceum. The new front at the Bijou, which has aroused great public expectation during the past month, was unveiled last Friday. The whole front is a blaze of beautifully colored lights and stained glass, and the effect is dazzling. It is the most beautiful theatre in the city from the exterior view.

A week ago John Fehn, of this city, took out the May Trask Burlesque company to play night stands. He deserted on Saturday with the receipts, and the company had to walk back to this city.

Clayton F. McMichael, dramatic editor of the *North American*, is said to be writing the libretto of a comic opera.

Business-Manager Frank Nirdlinger, of the Broad, took a flying trip to Omaha last week. He will return in a few days.

A large number of professionals attended a matinee for their benefit at the National last week. The Hustler was the attraction.

The twenty-fifth anniversary of Comedian George Heineman's appearance on the stage will be celebrated on 22 by a performance at the Academy. The German stock company from the Germania, of which Mr. Heineman is manager, will appear with other German artists.

Elenora Lane, of the Girard Avenue stock, and Belle Archer, leading with Salvini, are sisters. They are also Philadelphia girls, and met last week for the first in a long time.

JOHN N. CAVANAGH.

BOSTON.

An Operatic Opening—Julia Marlowe and Stuart Robson Share Acres and the Wedding Day.

Special to The Mirror.

BOSTON, March 13.

Julia Marlowe began her second week at the Hollis Street Theatre to-night, and her phenomenal success continues. A large audience applauded her Juliet without stint, and mainly with desert. Robert Taber was the Romeo, and he, too, won applause. To-morrow and Saturday nights As You Like It will be the bill, and Cymbeline will be given Wednesday, Thursday and Friday; Romeo and Juliet at the Saturday matinee. Next week Miss Marlowe will produce The Love Chase, for which Mrs. John Drew has been specially engaged.

Boston having had no notable operatic performance this season strengthened the prospects of the Lillian Durell company, which opened at the Boston Theatre to-night in Faust to a large and fashionable audience. Miss Durell is a native of Boston, and her experience has mainly been local, but her success in Mignon at once indicated her unusual ability, and she promises to shine in this field. Her performance of Marguerite to-night gratified her friends and agreeably surprised those less familiar with her gifts and abilities. She was well supported by Payne Clarke as Faust, W. H. Clark as Mephisto, G. Campanari as Valentine, Lizzie MacNichol Vetta as Siebel, and Gertrude Libby as Martha. The work of the orchestra under S. Behrens' baton was notable. Mignon will be sung Wednesday evening.

James T. Powers opened at the Bowdoin to-night in A Mad Bargain, and with Peter F. Daily amused a large audience.

His Wedding Day, interpreted by Charles Frohman's company, continues prosperously at the Columbia. The Theatre of Arts and Letters will open with Squirrel Inn Thursday night.

The veteran Joseph Murphy opened his engagement at the Globe to-night before a large and favorable audience in the Kerry Gow. Shaun Rhue will be given the last half of the week.

Shore Acres continues as the sensation of the season at the Museum. It is a remarkable play, remarkably well played.

Stuart Robson began the last week of his engagement at the Tremont to-night, in The Henrietta. He had a good audience.

The emotional Kidnapped pleased a large and typical audience at the Grand Opera House to-night, and will run the week.

The one-hundredth performance of A Temperance Town was celebrated at the Park to-night. The souvenir of the event was a panel of bronze, combining an inkstand and a paper weight, surmounted by a statue of Gambrinus.

Annie Clarke scored a success last week as Nance in The White Slave at the Grand. Her next appearance will be in The Soudan, three weeks hence.

Musical circles were surprised to-night by the announcement that Arthur Nikisch, for two years leader of the Symphony Orchestra, contemplates leaving Boston and America at the close of this season to assume leadership of a prominent European orchestra.

Manager Field is interested in the Barnet Opera company, which will be organized to produce Prince Pro Tem, by R. A. Barnet, author of 1492, and L. M. Thompson, composer of The Sphinx. This will be first brought out in Brooklyn.

The benefit to Manager Charles J. Rich last night at the Hollis Street Theatre was successful in every way.

William Gillette will make his annual appearance in The Private Secretary at the Globe next week; the Manola-Mason company will be at the Columbia.

It is said that John Stetson will revive Led Astray, he having secured the right to that play.

E. E. Rose, stage manager of the Boston Museum, and E. La Moss, the artist of that theatre, have collaborated a play called On the Blockade, which they are preparing.

Manager Frank P. Stone has returned to the city after a trip through the South and to Cuba.

Large parties of unbonneted women have been a feature of Julia Marlowe's engagement.

ST. LOUIS

Wilson Barrett and Robert Mantell Well Received—Thomas Garrick's Opportunity—Notes of the Theatres.

Special to The Mirror.

ST. LOUIS, March 13.

Robert Mantell opened his engagement at the Olympic Theatre last night in The Face in the Moonlight. His opening audience was large and appreciative.

Wilson Barrett began his second week's engagement to-night at the Grand Opera House before a large audience. Pharaoh is the bill, and it is given to-night for the first time here. Mr. Barrett and his company are proving themselves very strong, and their repertoire is an attractive one. Their audiences last week were large and fashionable.

The Hopkins' Trans-Oceanic Specialty company opened last night at the Hagan to a large audience who thoroughly enjoyed the specialties.

George Wilson's Minstrels opened at Pope's at yesterday's matinee to a big audience who enjoyed the entertainment.

The Devil's Mine played to a large audience on its opening yesterday afternoon at Havlin's.

Peck's Bad Boy drew an appreciative audience to the Standard last night.

Thomas Garrick, who has been playing Gourec in Paul Kanvar at Pope's Theatre was requested by his numerous St. Louis friends to play the leading part, Paul Kanvar, last Friday and Saturday nights. The management kindly allowed him to do so, and he proved himself to be fully able to fill the difficult role.

Manager John W. Norton of the Grand Opera House is back from New York.

Scenic Artist Toomey painted a beautiful set for an act in Wilson Barrett's Our Pleasant Sins at the Grand Opera House. A reception was tendered Mr. Barrett and the leading male members of his company by a number of press representatives and their friends last Thursday night, and toasts, speeches, recitations, etc., followed an elaborate banquet.

Alice Vincent made a hit with a new song, "Maggie," composed by a St. Louisian, and sung by her in Husbands and Wives at the Hagan last week.

There is a strong possibility of an opera company being at Schnaider's Garden this Summer, if arrangements being made are carried out.

W. C. HOWLAND.

CLEVELAND.

A Proposed New American Piece—Hallen and Hart, Germania, and Other Attractions—Notes.

Special to The Mirror.

CLEVELAND, March 13.

Hallen and Hart in The Idea opened at the Lyceum Theatre this evening, drawing a large audience, and one that was thoroughly pleased. The company is very capable, Al. Wilson being particularly prominent for his German comedy work. John McWade's singing is a strong feature, as also is that of Alice Carle. The work of the stars is fully up to the standard, and the dancing of Mr. Hallen and Mollie Fuller is clever.

A Flag of Truce, by William Haworth, which is Ferncliff, with the addition of the quarry scene, drew fairly at H. R. Jacobs' Theatre this evening. Walter Sanford has provided the play with a better cast than the average. William Haworth, the author, as Jim Hewins, and John Woodard as Dad Hewins, impersonate the same parts they did in the original production of the drama some three years ago. Their work is up to the mark. Gustavus Levick and little Anna Belmont were excellent. A good week is assured.

Sam T. Jack's Creoles did the usual business at the Star to-day, which means that the house was packed to the roof twice. The show is a familiar one to vaudeville patrons.

Nana opened its sixth week at the Opera House, large crowds attending. It will remain two or three weeks longer.

Herrmann opens at the Lyceum Thursday evening for the remainder of the week.

Jake Rosenthal is in town paving the way for The Tar and Tartar, which comes to the Lyceum next week, and Melville Stoltz is also here in a like capacity for J. K. Emmet.

Smith F. Turner is here clearing the track for The Fast Mail, which will hold the boards at Jacobs' next week.

South Before the War plays a return date at the Star next week.

William Haworth is a resident of this city, and met with a warm reception at Jacobs' this evening.

We are to have another new amusement house here to be styled the Eden Musée, and which will be run on the continuous show plan. The old Graves block is being remodeled, and a pretty house is promised.

W. M. Goodhue.

PITTSBURG.

Ali Baba Reappears—Across the Potomac—The Country Circus—Mr. Gross' Book.

[*Special to The Mirror.*]

Pittsburg, March 13.

The reappearance of Ali Baba at the Duquesne Theatre to-night for a two weeks' run, witnessed the same rush for standing room that characterized the previous engagement. The house is nearly sold up to its last performance. Eddie Foy, Ida Mulle, Louise Eissing and Henry Norman were warmly welcomed back. Pauline Hall closed a good week. The Crust of Society opens on March 27 for one week.

Across the Potomac opened at the Bijou Theatre to-night to a crowded house. The company is strong and the stirring scenes of the play were highly appreciated. The Washington Infantry assisted in the production. Wednesday will be Grand Army night. On Friday will be Washington Infantry night. After Dark did a large business during the week, though "Denver" Smith, who made his appearance in the vaudeville portion of the play, did not prove the drawing card anticipated, to the credit perhaps of the melodrama. James J. Corbett follows in Gentleman Jack.

The sawdust element prevailed at the Alvin to-night, The Country Circus being the bill. The house was packed. The advance sale for next week is large—this being the first two weeks' stand experiment at this house. Jane follows. Sol Smith Russell closed a profitable week.

The Midnight Alarm opened at the Grand Opera House to-night to a large house. Advance sale good. Spider and Fly closed to good business. Oh, What a Night follows.

Hart's Boston Novelty company began a week's engagement at the Academy of Music this evening to a crowded house. All the specialties were good. Next week, The Meteors.

The Carrolls in The Dago opened at Harris' Theatre to-night to a well-filled house. James H. Wallick follows.

Mr. Gross, in advance of Mr. Pitou's companies, will soon publish his book of travel in Europe. The manuscript is now in press.

E. J. Donnelly.

CINCINNATI.

Paul Kauvar—Rose Wainwright—The Tar and Tartar—The Fountain Square Closed—Notes.

[*Special to The Mirror.*]

Cincinnati, March 13.

Paul Kauvar, with Harrison J. Wolfe in the title role, was presented at the Grand to-night, the attendance being large. It is doubtful if Steele Mackaye's play was ever more efficiently cast or attractively mounted here. Next week The New South.

Rose Wainwright, whose week's engagement at the Pike began successfully to-night in The School for Scandal, will present the same play to-morrow and Wednesday, with As You Like It at the matinee Thursday. The Social Swim will be put on Thursday evening for the rest of the week. The star's support to-night was thoroughly good, Barton Hill, Kate Blancke and Eleanor Carey being especially noteworthy. Next week, Husband and Wife.

The engagement of Jake Rosenthal's Tar and Tartar company began successfully at the Walnut to-night, one of the largest audiences of the season being present. The honors of the evening were divided between John D. Gilbert and Annie Myers. H. M. Ravenscroft and Marie Dressler were heartily greeted. The cast throughout was excellent and the mounting in keeping. Wilson Barrett next week.

The Fountain Square is closed this week, Evans and Hoey who were to have presented A Parlor Match having cancelled owing to the serious indisposition of Hoey. Manager John Sullivan is rather disturbed over the failure inasmuch as he had secured the attraction on a guarantee of $1,500, and a successful week was assured. It is possible Manager Sullivan will bring suit against Evans and Hoey for damages. Next attraction, A Busy Day.

John L. Sullivan appeared at Havlin's yesterday, and the house was packed to the doors. Next week, Hopkins Trans-Oceanic company.

Hands Across the Sea was given at Heuck's yesterday, and both matinee and evening performances were largely attended. The cast was strong and the play was staged in good style. Next week, The Silver King.

James H. Wallick in The Bandit King opened yesterday at Harris', the house being crowded at both performances. The cast was satisfactory, and Manager Easton staged the play in realistic style. Muggs' Landing next week.

The Hyde Specialty company opened yesterday at the People's to a large audience. Manager Fennessy proposes this week to do away with smoking in this house. Next week, The City Sports.

Emma Warde (Mrs. John T. Jack) arrived on Wednesday to look after the Creoles until the recovery of Business Manager Charles H. Duprez, who is convalescing at the Cincinnati Hospital.

Manager James E. Fennessy, of the People's, returned Tuesday from Washington, after witnessing the inauguration, minus his valuable diamond pin, of which it is presumed some expert relieved him.

Frankie Bailey, a former Cincinnati beauty, has been especially engaged for the Tar and Tartar engagement at the Walnut by Manager Jake Rosenthal.

Next season will probably find a new management at the Fountain Square, inasmuch as Acting Manager John Sullivan, who is anxious to look after his real estate and brokerage business, has several offers for the house. A Cleveland party, it is said, offered $9,000 per year.

The August Junkermann Comedy company, whose engagement closed Saturday at the Pike, is resting here this week, owing to a confusion of dates.

Neither Duse nor John Drew will appear this season at the Grand, the engagements of both artists having been cancelled.

George Beane, of whose serious illness The Mirror contained a telegraphic account last week, is still resting at the Cincinnati Hospital with improved prospects of recovery.

James McDonough.

MANAGERS' MESSAGES.

Auburn, March 13.—Standing room only for Mora at four o'clock to-day.

E. S. Newton.

Jersey City, March 13.—Wood and Shepard opened in Later On to standing room only.

M. Mullens.

OBITUARY.

Adolph Nowak, musician and conductor, died in Vienna on Feb. 15, aged thirty-eight. He was born in Vienna, displayed a gift for music in boyhood, and rose rapidly to the front rank of musicians. He first visited this country in 1885, and conducted the orchestra in the Thalia Theatre during Geistinger's engagement there. He afterwards joined Theodore Thomas' Orchestra, but soon left that for an English opera company, and traveled through the West. In the Fall of 1886 he returned to Vienna, where he married a wealthy baker's daughter. He went to London a year later, and returned to this country with another opera company. Going back to Vienna, he lived there until his death. While in this country he declined many flattering offers to remain.

Luke Schoolcraft died Sunday night at the Hotel Stratford, Cincinnati, of gastritis and heart disease. He played at the Walnut Street Theatre Saturday night in A Society Fad. The deceased was born in New Orleans in 1847, and leaves an invalid wife in Boston, where his remains will be taken to-day (Tuesday) for interment. He was long a famous minstrel but was best known for his work on the variety stage with George Coes, with whom he was associated over twenty years. He was a member of the New York Lodge of Elks.

Edwin Stuart, manager of the Opera House at Logansport, Ind., died recently in that city, after a long and painful illness. Mr. Stuart was a member of Logansport Lodge, No. 66, B. P. O. E., and Knights of Pythias Lodge, No. 106, of Chicago. The Elks and the local K. of P.'s escorted the remains to Chicago, where interment took place in the Elks' Rest. The floral offerings were profuse. Mrs. Edwin Stuart, widow of the deceased, will manage the Opera House during the rest of the season.

CHANGES AT THE EMPIRE.

At the end of the New York engagement of The Girl I Left Behind Me, William Morris will cease to be leading man, and Sydney Armstrong will cease to be leading lady of the Empire Theatre. Henry Miller and Viola Allen will replace them.

Charles Frohman says that he has not yet decided what plays will be produced at the Empire next season, but The Mirror learns elsewhere that in August Liberty Hall, which George Alexander has produced in London, will be staged at the Empire, and that it will be followed in November by a play upon which David Belasco is now at work.

Mr. Morris and Miss Armstrong will appear in a road company in The Girl I Left Behind Me.

STETSON'S ATTRACTIONS.

John Stetson held a consultation with his lawyers at the Globe Theatre, Boston, on Wednesday night. At midnight he left for New York and put up at the Hoffman House.

Mr. Stetson now has two Crust of Society companies on tour. One is headed by Carrie Turner and the other by Mrs. Stetson. Mr. Stetson, however, will send out still a third company. It is said that it will be headed by Elita Proctor Otis. Mr. Stetson is now engaging players for this company.

TOMPKINS' FRENCH DANCERS.

Diamantine, Gasdienice, Perle Fine, and Fleurette are dancers from the Casino, Paris. They are limber to the verge of elasticity. They have been appearing in The Babes in the Wood. Their manager has been Eugene Tompkins. They are now appearing at the Imperial Music Hall in this city. Mr. Tompkins claims that he has a verbal contract with them that they will appear in Chicago during the World's Fair in The Babes in the Wood. This they deny. Ex-Judge Dittenhoefer represents Mr. Tompkins, Howe and Hummel represent the dancers. A strong legal fight is promised.

PROTECTED BY THEIR FRIENDS.

Lawyer Wales F. Severance, of the Equitable Building, who drafted the bill now before the legislature to make plain the law giving children the right to sing and dance on the reputable stage under license from the Mayor, last week, at the request of the theatrical managers and others, prepared papers for the organization of the "Association for the Protection of Stage Children," which were signed by Joe Jefferson, Edwin Booth, A. M. Palmer, Daniel Frohman, and Henry E. Abbey, as incorporators. The directors of the Association for the first year are A. M. Palmer, Joe Jefferson, Henry E. Abbey, Harry Miner, Daniel Frohman, Frank W. Sanger, John B. Schoeffel, Edward G. Gilmore, and J. Wesley Rosenquest. The papers were duly filed by Mr. Severance in the office of the County Clerk and Secretary of State, after being approved by Judge Ingraham of the Supreme Court.

The offices of the Society for the present will be at 29 West Thirtieth Street.

The object of the Association as stated in the articles of incorporation is "to aid in the enforcement of the laws of the State of New York relating to children and particularly, to protect and care for those who *are* or *may* be employed upon and about the stages of theatres and opera houses, or directly or indirectly in any theatrical occupation; to see that such children are properly cared for and educated and not exposed to immoral, vicious and unhealthy surroundings, and generally to prevent their being cruelly treated and to guard over and protect them."

Mr. Severance tells me that the Association will push the bill now before the Legislature and will attempt to look after the stage children and not allow Mr. Gerry to have a monopoly of this work. He further states that they may enter the legislative field in the future and see if some remedial legislation cannot be had, and undue encroachments by Mr. Gerry's society prevented.

AN ARTISTIC PROJECT.

In the Chicago *Evening Post* of last Thursday was published a long and interesting interview with Elsie De Wolfe, who unfolded an ambitious and artistic plan of Elisabeth Marbury, the noted dramatic promoter of this city. Miss Marbury and Miss DeWolfe are close friends, and have traveled much together.

Miss Marbury's plan is nothing less than the establishment in Chicago with State aid, of a theatre of art similar to the Théâtre-Française of Paris. At the outset it may be said that such a project could have no more fit conceiver and director than Miss Marbury, who by her rare intelligence of the field of the regular theatre has built up a system of her own, in which she represents many of the leading managers and dramatists of this country and Europe.

In furtherance of the idea, Miss Marbury recently consulted in Chicago with a notable and distinctive group of persons who had gathered for her purpose. Among them were Theodore Thomas, Frank Millet, Proctor, the sculptor, and Paderewski. The scheme is worthy of her effort.

MIRROR CALLERS.

The following were among the callers at the Mirror office last week: Maida Craigen, Frank Carlos Griffith, Julia Lee, Lansing Rowan, Edwin A. Barron, H. Wayne Ellis, Adelaide Russell, Fred. Paulding, Lillian Clifton, Irene Jerome, Marie Valeska, Lionel Bland, J. A. Solomon, John Strauss, Phyllis Ackland, Charles Bradley, Charles Mortimer, T. C. Hamilton, G. M. Harwood, Margaret Devereaux, W. C. Elmendorf, Emma Bell, John M. Strauss, Katherine E. Kendall, A. B. Royston, Edith Kenward, Clifford Leigh.

THE VAUDEVILLE CLUB SEASON.

The season of the Vaudeville Club will end on Saturday. There will be a surplus in the treasury. The receipts from dues have been about $37,000; $20,000 have been spent on performances; $14,000 have been spent in fitting up the club rooms. There have been profits from the restaurant. The surplus is about $3,000. It is possible that the Club will have a building of its own next season. It is also possible that it will give performances at Newport this Summer.

A TESTIMONIAL TO W. H. POPE.

William H. Pope, formerly of Wallack's and later of the Madison Square and Lyceum Theatres, who has been ill and unable to fulfil his professional duties during the past three years, will be the beneficiary of a performance soon to be arranged. The indorsers of the event number hundreds, among them being the most prominent professionals and others. Judge David McAdam originally moved in the matter.

WILLIAM CALDER'S WARNING.

On another page of this issue of The Mirror William Calder states that no person other than himself and H. S. Taylor has any right in this country and Canada to The Span of Life, and he cautions all persons against producing or contracting for the play. Mr. Calder will punish any infringement of his rights.

THE ENQUIRER DATE BOOK.

The Enquirer Job Printing Company of Cincinnati, O., advertises its date book, which is now ready and will be sent prepaid for twenty-five cents. The dates run from Feb. 26, 1893, to June 30, 1894.

THE VENDETTA.

E. A. Mitchell and Company are proprietors and W. R. Ogden is manager of The Vendetta, which is now making a tour of New England. Its season promises success.

CUES.

Giles Shine has signed with Stuart Robson.

Maggie Harold will appear in Ninety Days on tour.

Dave Murray will be the leading man of The Film of Society company that James Dickson and Edmund Price will tour, opening on Thursday in Chicago.

Wemyss Henderson has sailed for Europe to engage specialty performers for the American Extravaganza company.

E. L. Davenport will not star next season.

Little Elma, daughter of Mrs. Sol Smith, has not missed a performance of The Witch, in which play she appears, since its original production in 1890. The star of the play, Marie Hubert Frohman, and Alice Brown, the leading lady, have also appeared at every performance.

The engagement of Charles Hanford in Julius Cæsar at Price's Opera House, Atchison, Kan., was so successful last Monday night that Manager Brigham induced Mr. Hanford to cancel his date in another city for Thursday night and return to Atchison.

Mrs. Jennie Kimball has engaged Barney Fagan to put on all his novelties during her World's Fair engagement at Chicago. She is also under negotiation with others for this engagement.

Digby Bell and his company were well received in Jupiter in Washington, at Albaugh's, last week.

Augusta Roche has left the Deshon Opera company, and is now residing with her husband in New Orleans.

The largest traveling derrick ever raised for practical or experimental purposes, it is said, is the one to be used in placing the great steel roof on the Mackaye Spectatorium in Chicago. This derrick is 180 feet high, and weighs seventy tons.

In December next Charles Wyndham and the London Criterion company will sail for America. They will produce The Bauble Shop here.

Joseph Hart, of Hallen and Hart, is suing Louis Allen, the lawyer, of the firm of Howe and Hummel, for $200, a loan.

Charles Leonard Fletcher is teaching Tacansee, the Indian who used to be Lillian Russell's coachman, how to behave as Othello. Mr. Fletcher will send Tacansee on tour.

Isabelle Coe, of the Niobe company, lost a pocketbook containing $106 last Tuesday.

Neil Burgess, Jr., is now appearing in The County Fair with his father. The boy is three months old.

Walter B. Rogers, the cornetist, will hereafter lead Cappa's Band.

Joseph Wechsler and Peter H. McNulty will erect a music hall at the corner of Smith and Livingston Streets, Brooklyn.

Lansing Rowan has been engaged to play the part of Donna Casilda in Edward Vroom's trial matinee of Ruy Blas at the Fifth Avenue Theatre March 23.

Fougère, the eccentric singer, is on the ocean, bound to Paris.

Clara Qualitz has been engaged to be the principal ballet dancer at the Manhattan Opera House next Summer. She is at present with The Isle of Champagne company.

Amelia Somerville, Adele Williams, Jennie Budd, Annie Ellison, and John C. Buckstone have been engaged to support Henry E. Dixey in a revival of Adonis. The company is rehearsing.

John W. Hamilton is suing the Baroness Blanc for $1,000 for his services as manager of her company. The Baroness is in the West somewhere.

Minnie Hauk will sail for America on Friday.

Mrs. Leslie Carter, who has been playing Miss Helyett continuously for seventeen months, except for a fortnight's respite last Summer, will take a well-earned rest until her new play, Heart of Maryland, by David Belasco, is ready for production. Mrs. Carter has amply justified her stage undertaking by her versatile talent, her industry, and her conscientious purpose. Her success seems well assured, and she has shown a capacity and inclination for emotional work that is expected to find opportunity in Mr. Belasco's new play.

The American rights to A Silent Battle, an American play by William Henderson produced by Charles Wyndham at the Criterion Theatre, London, have been secured by Charles Frohman. His comedians will produce the play at the Standard Theatre before the close of the season.

G. M. Harwood, manager of the Grand Opera House, Petoskey, Mich., was in town last week arranging for bookings for next season. He reports a very good business.

Maida Craigen's suit against Margaret Mather for breach of contract will come up before Judge Patterson in the Court of Equity to-day (Tuesday).

George F. Enstein, a tailor of New York city, attempted to serve an attachment on Richard Mansfield at the Park Theatre, Brooklyn, on Friday night. The attachment was obtained on account of a judgment for $564.39, the sum of a tailor's bill due by Mr. Mansfield to Einstein. Einstein was unable to serve the paper.

Zoie Gaines Clarke, daughter of Kate Fischer, an old-time actress, was married on Thursday to A. F. Underwood.

Della Thompson read the chariot race scene in Ben Hur to Thomas W. Keene, at the Union Square Theatre, last week.

Annie Pixley sprained her ankle on Thursday, and consequently she could not appear in William Gill's new play, called Her Honor the Mayor. It will be a week before Miss Pixley will be able to act.

Jennie Yeamans will play the part of Jane in the comedy of that name next season.

AT THE THEATRES.

Union Square.—Richelieu

Infirmity is the prevailing note of Mr. Keene's Richelieu—an infirmity emphasized to such a degree at times as to approach senility. Long drawn, labored utterances, a feeble, tottering gait, and trembling hands and head suggest the figure of Louis XI. rather than the great statesman-cardinal. This impression is increased by an exaggerated craftiness conveyed in every look and act throughout the first scenes, that would have aroused suspicion in the breast of the most ingenuous.

Notwithstanding this, Mr. Keene's performance is creditable as a thoroughly-consistent presentation of the character as he has conceived it, and is marked by moments of great vigor when the slumbering forces of the Cardinal's nature break forth with a power and intensity that evoked well-deserved applause.

Notably at the close of the third act and in the curse scene of the fourth act Mr. Keene rose to a pitch of great dramatic intensity, and delivered his lines with a strong elocutionary effect, only impaired by an occasional tendency to rant.

Unfortunately Mr. Keene's performance is marred by old and shabby scenery, and a company weak and inefficient, with the exception of Miss Craigen and Frederick Paulding.

Mr. Paulding's graceful figure, easy carriage, and earnest, manly impersonation of De Mauprat made him a distinct and notable factor in the cast. His acting was conscientious, thorough and efficient, and deserving of generous praise.

Miss Craigen's pretty face and charming manner won the audience before her first word was spoken—a favor that was deservedly continued, for as Julie de Mortimer she presented throughout a graceful and attractive figure.

A well-filled house followed the play with evident interest and appreciation.

Fifth Avenue.—Diplomacy.

Rose Coghlan, with her capital company, ranged into line with New York attractions on Monday at the Fifth Avenue Theatre.

They were welcomed by a numerous and intelligent audience, and they were applauded discreetly throughout the course of the action of Sardou's remarkable drama.

Before the first act Miss Coghlan stepped before the curtain, and after considerable hesitation with eyes as well as voice full of tears, she announced that her brother, Charles, would not appear. This was due to the fact, she said, that he had caught a bad cold on Saturday and could not speak above a whisper.

Frederick De Belleville, therefore, appeared as Henry Beauclerc. It was an admirable performance—a trifle unsteady at times, as a matter, of course; but in the main masterful and convincing. Frederick Robinson at short notice played Orloff, and he was perfectly at ease.

It would be difficult to point out a better company or a better performance, or a better play than that put forward in this case; and it is a pleasure to emphasize whenever possible the superiority of the combination.

Every one interested in the art of acting should see Miss Coghlan's subtle delineation of the character of the strategic Zita; the delicate and ingenuous Dora of Sadie Martinot; the impetuous and gallant Julian Beauclerc of John T. Sullivan; the wily and sleek Baron Stein of Robert Fischer; and the courtly and sincere Orloff of Frederic de Belleville.

Since the play was seen at the Star Theatre Mabel Eaton has replaced Beatrice Moreland as Lady Henry Fairfax. Miss Eaton dresses the part superbly. Her performance is breezy, her deportment graceful, and her mannerisms amusing.

Nina Van Trautman, John Buckstone, and John Marble are admirable.

Harlem Opera House.—Incog

Charles Dickson, always a favorite in Harlem, was warmly received last night at the Harlem Opera House, where he presented his familiar and amusing comedy, Incog. Mr. Dickson was as genial and delightful as ever, and applause was frequent throughout the evening. His company is in every respect satisfactory, the stage setting is excellent, and the performance went smoothly.

The comedy was preceded by the curtain-raiser, The Man About Town, by Stanislaus Stange, which, though well known in the West, is produced in this city for the first time.

It is designated on the programme as a fragment by Stanislaus Stange. In it Mr. Dickson is seen as Wetherill, a man of the world with somewhat of a shady reputation. He has fallen in love with a pure young girl who returns his affection, but whose father, knowing his unenviable reputation, insists upon the acquaintance ceasing. At a gambling house Wetherill meets the brother of the girl, who has lost a large sum of money entrusted to his care. In order to save him Wetherill agrees to return to the father all the letters and the picture that he has received from Margot. In consideration of the sum of ten thousand dollars he gives a note signed with his name in full, renouncing all pretentions to the hand of Margot. The boy is saved and leaves blessing him. Mr. Dickson gave a strong and touching performance, and was well assisted by Reddick Anderson as the unfortunate brother.

Next week, Richard Mansfield.

Bijou.—Hoss and Hoss

Hoss and Hoss was hilariously greeted at the Bijou last night, and it will probably prosper there. Wilbe Collier, its chief figure, makes his first New York appearance in several seasons. The piece was originally written by Collier and the late Charles Reed, but has been greatly changed to keep in step with that class of farciality. Mr. Collier, who sings and dances entertainingly, made a hit last night with his parodies of late songs; Mark Sullivan comically presents the character formerly played by Mr. Reed; Ignacio Martinetti takes a sprightly part in the fun-making, and Louise Alæn, Helena Colher, Arthur E. Moulton, James E. Gentry, and others assist cleverly in the amusement. Mr. Sullivan's imitations of well-known actors and the work of a quartette composed of Marie Celeste, Adele Farrington, and Andrada and Murchie vary the entertainment.

Koster and Bial's.—Operetta and Vaudeville

M. and Mme. Derouville-Nancy—Parisian duettists from the El dorado Garden, Paris—are certainly no more clever than one or two other song-and-dance teams France has already sent to Koster and Bial's. They go in for the same kind of facial grimace and physical contortion. They take the audience into their confidence quite as completely. But they have a certain amount of peculiarity and pertness and they will not fail to please.

Among others that appeared was Belle Black, announced as a travesty vocalist, from the Empire Theatre, London. Miss Black is quite clever. Violette sang a new budget of songs. James Thornton was applauded as usual. Pretty Dorothy Denning's electric dance has made quite a hit. On Saturday night Orpheus will be removed to make room for the first presentation of Frederick Solomon's condensed version of La Fille de Mme Angot.

Grand Opera House.—Mavourneen

Memories of its former success led a large audience to Mavourneen, at the Grand Opera House, last night, and Chauncey Olcott, who takes the place of W. J. Scanlan in the play, won hearty endorsement before the play was over. His acting is sympathetic, and his singing is admirable. The old songs were redemanded again and again. The scenery is good, Manager Pitou fully realizing all theatrical values, and the company is competent. It includes Daniel Gilfether, Edward Holland, Tom Webber, O'Kane Hillis, J. W. Hague, Frank Peters, George Adison, Charles R. Gilbert, Florence Foster, Ethel Winthrop, Cecile Rush, Ella Atkinson, little Kenneth Barnes, little Dot Clarendon, and Ada Fleming. A good week is promised for the attraction.

Columbus.—Glen-da-Lough.

Glen-da-Lough, with its pretty story of love and patience rewarded, entertained the patrons of the Columbus Theatre last night. The play is well set, and the company competent. The star, J. K. Murray, as Terence O'Toole, gave a very pleasing performance. He has a rich baritone voice, and dances gracefully. Next week, A Mad Bargain.

There was no performance given at the Columbus Theatre last Friday. Annie Pixley, who was to have produced a new play by William Gill, Her Honor the Mayor, unfortunately sprained her ankle seriously during the morning rehearsal, and being unable to appear was forced to dismiss the large audience.

Tony Pastor's.—Variety.

Tony Pastor, by special request, arranged with the inimitable Paquerette for a farewell engagement at his popular theatre, and she appeared again last night to great applause. His company maintains personal and collective excellence. For this week it also includes J. W. Kelly, "the rolling-mill man;" Vesta Victoria, Edward and Josie Evans, O'Brien and Redding, Allen and West, Julia Kelly, the ladybone soloist; Major Burk, George Woods and George Willis in a military spectacle, The Outpost; Addie Smith, the Scotch dancer; Leonzo, the juggler, and the Morellos in wire acts.

Windsor.—The Outsider.

The Windsor audience was pleased with Charles Barton's racing melodrama, The Outsider, last night, and its week at this house promises to be profitable. The story was developed by the same company, in the main, that appeared at the Park Theatre, and excited the East Siders to the point of enthusiasm. The specialties took well, and the main feature of the play, the scene introducing the race horses, went to noisy acceptance.

Fourteenth Street.—The Dazzler.

George H. Murray's The Dazzler was the attraction to a large audience at the Fourteenth Street Theatre on Monday night. It is in the hands of a clever company, and thus is mirth-provoking. Most of the performers possess individual comedy or musical abilities. Anna Boyd as the fascinating widow and in the dual role of the romping Kitty Starlight, was pleasing. Joseph Ott, Max Miller, Albert Hart and John D. Curran gave excellent performances. Mr. Curran was recalled for his songs.

Jacobs'.—A Hole in the Ground.

A Hole in the Ground, a farce of little merit attracted a fairly large audience to Jacobs' on Monday night. It has been seen on the East side before, but never at this house. It seemed to please the patrons of this popular place of amusement. Frank Lawton as the station agent, Charles Cowles as the stranger, and Virginia Earl as the lunch counter girl were decidedly funny, evoking a great deal of laughter.

People's.—Sport McAllister.

Robert Gaylor, who has appeared with great success in several city theatres in Sport McAllister, introduced that comic and eccentric individual to an audience at the People's Theatre last night, and was received enthusiastically. Mr. Gaylor's humorous work was appreciated, and the specialties won applause. It will no doubt be a profitable week at the People's.

Niblo's.—The Diamond Breaker.

The Diamond Breaker, with its sensational scene of theatrical peril, excited a large audience at Niblo's last night. This melodrama will probably do a good business this week. It is interpreted by a company quite able to bring out its best features.

At Other Houses

The regular season at the Lyceum ends in three weeks. Americans Abroad will be potent to the last.

The Girl I Left Behind Me maintains great vogue at the Empire.

The Sportsman will evidently fill the Standard throughout its engagement.

At Palmer's, Lady Windermere's Fan is still prosperous.

The revival and recasting of Girofle-Girofla to date by the Lillian Russell company has proved profitable. It is running at the Garden to good audiences.

The last performances of On Probation are taking place at the Star, where Mr. Crane will produce Brother John next Monday night.

This is the last week of Ninety Days at the Broadway. It will be succeeded next Monday by Stetson's company in The Crust of Society.

The Imperial Music Hall has a *fin-de-siecle* attraction this week in the Diametrique Troupe of French Quadrille Dancers.

The Casino will be dark until Thursday night, when The Gondoliers will be produced by the Duff company.

This is the last week of The Mulligan Guard's Ball at Harrigan's. Next Monday will be revived Cordelia's Aspirations.

THE BROOKLYN THEATRES.

Amphion.—The County Fair.

Neil Burgess as Abigail Prue in The County Fair delighted a very large audience at the Amphion Monday night. The support was excellent—Frank Girard, Fanchon Campbell, Maria Perkins, Annie Blancke and Thomas McGrath appearing in the cast. The horse race and Bison City Quartette received marked attentions. Next week, My Official Wife.

Columbia.—My Official Wife.

Minnie Seligman-Cutting and Mr. Sanger's company gave a capital performance of My Official Wife to a large audience last night. Robert Livingston Cutting, William F. Owen and Effie Germon appeared to advantage. E. S. Willard next week.

Bedford.—Lost in London.

Lost in London has been changed into a lyric spectacular drama so called, and Newton Beers last night acquitted himself very creditably in the interpretation of Job Armroyd under the new order. Lora Cliff, Walter Holmes, and Kate Romaine were good. The songs and dances were well received.

Grand Opera House.—Mr. Potter of Texas.

Mr. Potter of Texas pleased Opera House patrons last night. In the cast are Harry Bradley, Josephine Loane, I. S. Thompson, Frank L. Davis, Harry Booker, Minnie Williams, Carrie Myers. Next week, Glen-da-Lough.

Park.—A Poor Relation.

Sol Smith Russell was warmly welcomed at the Park, as Noah Vale in A Poor Relation. A Nutmeg Match is announced for next week.

AN IMPORTANT DISTINCTION.

Two important decisions have been made by United States General Appraisers, pointing an interesting distinction in theatrical property. In one, the protest of Wemyss Henderson against the decision of the collector of customs as to the rate and amount of duties chargeable on certain theatrical effects imported by the *City of New York* on May 18 last, Appraiser Wilkinson says:

"The goods are theatrical effects, assessed for duty under various provisions of the tariff, and claimed to be exempt from duty as professional implements under paragraph 686, N. T. The articles were imported for the American Extravaganza company, and arrived in the possession of Mr. Wemyss Henderson, who is, as the protest states, one of the proprietors, owners and managers of the company. Paragraph 686, in exempting from duty the instruments of occupation of persons arriving in the United States, provides that this exemption shall not include articles imported for any other person or persons. The board is of the opinion that the term "person" arriving in the United States means individuals arriving, and that the word "persons" is not used in a corporate sense. Otherwise a member of a firm or corporation might go abroad and purchase wearing apparel for the whole firm or corporation and obtain exemption under paragraph 792. We find that in bringing in theatrical effects for his co-proprietors or partners in the American Extravaganza company Mr. Henderson imported articles for the use of other person or persons. The protest is overruled accordingly."

In the other case, the protest of Sarah Bernhardt against the decision of the collector at San Francisco as to the rate and amount of duties chargeable on certain theatrical scenery imported per *Mariposa*, on Sept. 7, 1891, Appraiser Wilkinson voices the decision of the board as follows:

"The merchandise was returned by the appraiser as 'paintings,' and was assessed for duty at fifteen per cent. It is claimed to be exempt from duty under the tools-of-trade provision of paragraph 686, N. T. The merchandise consists of theatrical scenery valued at $1,000, used by Sarah Bernhardt in the production of a play called Theodora, for which it was specially designed. About three-quarters of the lot was originally imported at New York and duty paid upon it. After being used in a tour in this country, this portion of the scenery was carried by Madame Bernhardt to Australia, where scenery to the value of $1,000 was added to it. The whole was then brought by her to San Francisco, and this importation gave rise to the present controversy. We cannot see that the conclusion reached in the Agnes Huntington case should not be applied to the portable scenery, not fixtures, now under consideration. We find that the said goods are the instruments or implements of the occupation of Madame Bernhardt in her actual possession at the time of her arrival in the United States, and that they are not machinery nor intended for use in any manufacturing establishment. The protest is sustained."

At last accounts Alice Harrison who has been seriously ill, was somewhat improved in health.

AFTERTHOUGHTS.

Night after night Eleonora Duse has played to crowded houses in the capitals of old Europe, where stand centuries of intellectual coronation. Night after night she has been applauded to the echo by artists. Not men and women who are neat imitations of the texture of a skin, the fold of a drapery, or the quality of an emotion, of which this country has too many, but Men and Women of Mind. Night after night she appears at the Fifth Avenue Theatre in this city with the same natural power, the same conscientious grasp that made her supreme in Europe. And every night she sees two or three rows of empty seats at the back of the house, and quite a few in the balcony.

* * *

It would be interesting to know Duse's opinion of this great cosmopolitan city of the New World when she reads that A Trip to Chinatown is turning people away—if she reads it. But one of the unconscious tributes paid to Duse's incomparable genius is the way in which all of the daily newspapers that at first failed to recognize her supremacy, with one exception, modified their premature and immature judgment. The one exception will probably never learn that nothing bears on the face of it more appearance of folly, ignorance and impertinence than any attempt to diminish the honor of those to whom the assent of master intellects of many countries has assigned the throne.

* * *

In the many sympathetic elements which form the story of Francillon, the outraged and jealous Francine resorts to the piano with her woes. The writer has seen Paderewsk shake his hair over the Beethoven symphonies, and has listened to the exquisite melodies of Liszt's bright and sparkling music. Le Grand has told him Chopin's stories "in the silent gloom of a darkened room," with all their pathos and laughter and tears, and the sweet strains of Gounod are with him yet. But to him the piano is not a joy forever. In his opinion the proper place for this instrument is with a brass band. Selections from any of the classics sound better from the strings of an orchestra, including Chopin, who never composed "orchestra" music. And to him the harp is sweeter music than the ivory keys. But the other night when Eleonora Duse played a few notes of Wagner on an ordinary upright, like all the rest of her art, it was a revelation. You could hardly tell that the sounds came from a piano, but they did not fail to reach your soul. With her usual reserve she was out of sight of the audience during this scene, but your attention was absorbed in, not only Duse, the actress, but Duse, the musician.

* * *

The young woman who carries off the honors of her sex in On Probation is Annie O'Neill, daughter of an old New York journalist. While she is pretty—as Jonathan Silsbee remarks in the play—she seems unconscious of that fact. Miss O'Neill made her first appearance in Prince Karl when Richard Mansfield produced that comedy at the Madison Square Theatre. For a season she was a member of Edward Harrigan's company. When the elder Salvini last visited this country A. M. Palmer engaged her to appear with him, and she played in Samson and The Gladiator. Then she joined Mr. Crane, with whom she has played in The Senator, For Money, and The American Minister. She once thought her forte was emotional work. Mr. Crane calls her his leading comedienne.

HANLEY TO STAR.

Lawrence Hanley, an actor well remembered as a member of the Booth-Barrett combination, and recently a member of E. J. Henley's company, will become a star on April 3 at Norfolk, Va. He will appear in a free adaptation of David Garrick. The adaptation will be so free that it will permit the introduction of scenes from celebrated plays of all time in one of the acts on alternate nights of an engagement. This novel feature Mr. Hanley thinks will be attractive.

Mr. Hanley will surround himself, he says, with an able company, and he will stage the play in an excellent manner.

THE NEW EMPIRE THEATRE.

Montreal is rapidly coming to the front as a theatrical center, and the New Empire Theatre in that city is reported to be doing a phenomenal business under its present effective management. The past three weeks' business has been enormous. Tyrell and Bertram, the managers, are ably represented both in Montreal and New York by Chas. H. Mestayer in the latter city at Taylor's exchange.

HARRY KERNELL DYING.

It was reported last night that Harry Kernell, who was sent to Bloomingdale Asylum several months ago, and who has since steadily failed, was dying.

REFLECTIONS.

Oscar Hammerstein sailed for Europe on Saturday. He will make arrangements for the spectacular production that will be given during the Summer at the Manhattan Opera House.

Jeanette St. Henry, who left the De Wolf Hopper company over a year ago for the purpose of improving her voice, has been studying all this season under Fursch-Madi and Mrs. Gerrett Smith, and she looks forward eagerly to her reappearance as a member of Mr. Hopper's company in May at the Broadway Theatre. Miss St. Henry made her debut in J. C. Duff's company several years ago. She was Lillian Russell's understudy and one night she went on at the last moment to sing the part of Phyllis in Iolanthe according to report. Miss Russell was not acting that evening, but sat in the front of the house, and did not show any alarming desire to have Miss St. Henry play the part again.

WHO GETS THE METROPOLITAN?

The daily papers have given up a considerable portion of their space during the last fortnight to the discussion as to whether Henry E. Abbey or Colonel J. H. Mapleson will secure the control of the Metropolitan Opera House next season. Colonel Mapleson has hinted more or less broadly that it was quite probable that he himself would have the contract. Mr. Abbey has preserved his usual sphinx-like silence, with only occasional remarks by way of contrast. Colonel Mapleson denies that Sir Augustus Harris figures in any way as his backer. The only disagreement that seems to exist between the directors of the Metropolitan and Mr. Abbey is as to the proposal made by Mr. Abbey that the stockholders pay $2,000 each for their boxes. That is a detail, however, that without doubt can be easily adjusted.

THE MIRROR is inclined to doubt Colonel Mapleson's statement that he can secure the services of the De Reszkes. There is excellent authority for the statement that the De Reszkes will not come to this country unless it be under the management of Mr. Abbey. At any rate, there will certainly be opera at the Metropolitan next season. That Abbey, Schoeffel and Grau will have the management of it is about as certain as the rising of the sun. Colonel Mapleson may, perhaps, if he chooses, give opera at the Academy of Music or at the Manhattan Opera House.

Mr. Abbey is now in town on account of the dangerous illness of his son. Mr. Abbey told a MIRROR reporter on Monday that the child is better. The manager will probably return to Chicago next Monday to superintend the forthcoming production of his spectacle, America.

SALVINI AT THE MANHATTAN.

Manager W. M. Wilkison announced early last week that he had concluded arrangements with Oscar Hammerstein for the appearance of Alexander Salvini at the Manhattan Opera House. Mr. Wilkison has long had a New York appearance for Salvini in view. The present opportunity appears to him a happy one, for beside the facilities for which Manager Hammerstein's latest enterprise is famous, it is a time when the city is expected to be full of strangers, and when amusements should be more than ever in demand.

Salvini will make his debut here on Monday night, April 3. It would seem, though, that the Manhattan was too large a theatre for the production in view, but when the possibilities of display, the number of supernumeraries, etc., that the romantic drama admits of are all considered, perhaps Mr. Wilkison has made a wise choice.

Salvini appears to have awakened an interest in the romantic drama elsewhere, and his manager hopes he will also do it here. Salvini will be seen in Don Cæsar de Bazan, The Three Guardsmen, Ruy Blas, the dramatic versions of Cavalleria Rusticana, and L'Ami Fritz, and other plays yet to be announced. It has not been decided as to the initial production, though Ruy Blas may be the play.

ANOTHER FOR CHARLES FROHMAN.

Mary Hampton is the leading lady of the Boston Museum this season. She has made a number of emphatic successes—notably in Isaac Henderson's Agatha. She is a young woman with a lively and engaging manner, much talent, and correct methods of acting. Both as an actress and in society she has become very popular in Boston.

R. M. Field, manager of the Museum, wanted to re-engage her for next season. But Charles Frohman had seen her act, and he wanted her, too. When Charles Frohman wants to engage an actress he generally succeeds. He has succeeded in the case of Miss Hampton.

Her season at the Museum will end in June. She will appear under Mr. Frohman's management beginning the middle of July at San Francisco in Aristocracy. She will play the part originated by Viola Allen.

When Mr. Frohman sails for Europe this Summer he will be on the look-out for a new play especially for Miss Hampton, with the purpose of producing it in New York before January.

RAMSAY MORRIS' COMPANY.

Joseph, the production of which has been chronicled, will be produced the first time here by Ramsay Morris' company at the Union Square Theatre on Monday next. The piece is described by Mr. Morris as one of the emphatic comedy hits of the season. The company presenting it includes John Glendinning, George Giddens, Harry Gwynette, Reub Fax, Jameson Lee Finney, Elsie de Wolfe, Mrs. E. J. Phillips, Helen Stockwell and Mary Penfield.

Says Mr. Morris: "The three sets that will be seen in this city are from special designs and have been painted by Ernest Gros. The first-night audience will be one of the most fashionable of the season. All the boxes and several hundred seats have been already bought."

The company are having a comparative rest in New York this week. Mr. Morris is determined that Joseph shall "go" without hitches next Monday night, and for that reason he is putting his company through a series of scenic rehearsals.

A THEATRE OF ITS OWN.

Netta Guion, Grace Kimball, Sarah McVicker, Mary Tyrrell, Eugene Ormonde, Alexander Fischer, F. F. Mackay, Percy Winter, Robert M. Eberle, and Paul Arthur left on the Fall River boat for Boston on Monday. They will rehearse on the stage of the Columbia Theatre, Boston, throughout the week, and will act Frank A. Stockton's Squirrel Inn at the Columbia on Monday, Friday and Saturday nights, and on Saturday afternoon.

The tour of the company of the Theatre of Arts and Letters is booked solid until May. During the first two weeks of that month the company will play at Hooley's Theatre, Chicago.

It was announced by H. B. McDowell before he left for Boston that the theatre will have a home of its own in New York next season.

THRONGED ALL THE WEEK.

The handsome offices of the American Theatrical Exchange at 1180 Broadway were thronged with managers and agents all last week. The Exchange has evidently started in on a very substantial basis. President Henry Greenwall left for New Orleans last Thursday night entirely satisfied with the outlook. Mr. Greenwall will, before his return to New York, visit every theatre in the South and Southwest in the interests of the Exchange. Every city of any value to traveling managers in that section, as well as elsewhere in the country, is already represented on its books. The Exchange has at this writing the exclusive New York representation of over forty of the leading attractions, an evidence of its value that will be conclusive with all local managers. Mr. McConnell wishes it distinctly understood that the Exchange will not do any booking for actors. He says that there are already several first-class booking offices that find them places, and he has no intention of invading their field.

SHE SURPRISED UTICANS.

When Frohman's Grey Mare company was in Utica a few weeks ago, Mabel Davidson, one of its members, took advantage of the opportunity to enjoy a little skating on a local rink. She was so accomplished a performer on skates that a game of curling that was in progress when she began was abandoned, and everybody else stopped to watch her evolutions. In the language of a local reporter, "her skating was far ahead of anything" that had ever been seen in that city. It was so remarkable that an attempt was at once made to have her return, and on the closing of her dramatic tour Miss Davidson returned to Utica, where she has been giving exhibitions. Miss Davidson is a resident of St. Paul, where skating is a great Winter sport.

DINES FOR THE FUND.

At a recent meeting of New York managers, Heinrich Conried advanced a scheme that holders of complimentary tickets to a theatre shall pay ten cents on each ticket at the box-office for the benefit of the Actors' Fund of America. Two or three New York managers have indorsed the plan, and it is in operation at several New York theatres. A representative of THE MIRROR was in Boston last week and spoke of the plan to several Boston managers. It was suggested there that in no other city was there so many "deadheads" as in New York, for the reason that New York alone has a "Rialto," and that it is, therefore, possibly not so advisable to attempt to benefit the Fund in this way outside of Gotham.

PRESS AGENT METCALF'S TACT.

Charles A. Metcalf, the press agent of the Columbia and Hollis Street Theatres, Boston, is the dean of that branch of the theatrical business in Boston. Mr. Metcalf introduced the up-to-date methods of press work now in vogue in that city. He was at Rich and Harris' Theatres in Philadelphia for two years.

Said he to a MIRROR reporter: "In Philadelphia the papers devote little space to the theatres; in Boston they give up a great deal of space to the theatres. What is the result? Philadelphia is the worst show town in the United States, and Boston is the best."

MATTERS OF FACT.

Irene Jerome, mezzo-soprano of the late Mapleson Opera company, is at liberty.

In another column Al. G. Field announces that he will have but one company on the road next season, the Al. G. Field American Minstrels. He is, however, organizing the Columbian Minstrels, who will play a Summer season only.

The Lawrence School of Acting, which was temporarily closed for a couple of weeks, is again receiving the undivided attention of its director, Edwin Gordon Lawrence. Mr. Lawrence's school is one of the oldest of its kind in this country.

Marie Millard, prima donna of the De Wolf Hopper Opera company, will be at liberty after April 15. She can be addressed care of THE MIRROR.

Professionals staying in Boston will receive home-like comforts at reasonable terms at Mrs. "Beezy" Lunney's boarding house, 2 Bullfinch Place. The late William Warren had boarded at this house for over twenty-five years.

Horn and Smith, theatrical contractors and builders, have their offices at 1193 Broadway, New York.

Lionel Blind, a capital and experienced character actor, is at liberty.

Walter Sanford's attractions, A Flag of Truce, The Power of Gold, My Jack, and The Struggle of Life have been secured for H. D. Clark's New Ninth Street Opera House, Kansas City, Mo., through the booking agency of T. H. Winnett, at 1193 Broadway.

Charles A. Steele, until recently leading juvenile with R. D. MacLean and Marie Prescott, who was highly commended by the press wherever he played, is at liberty.

It was erroneously stated in last week's issue that the Andrews-Stewart Seating Company had offices in Chicago. They are situated at 108 East Sixteenth Street, New York.

E. E. MacFadden, now playing leading juvenile roles with Agnes Herndon, will be at liberty after March 18.

A cash certainty will be paid a first class company at the benefit of the Elks at Kittanning, Pa. George R. Brown, of that place, should be addressed at once in reference to the opening.

Mrs. Jennie Kimball advertises for a first-class musical director to join the Kimball Opera Comique company at once for the World's Fair and the season of 1893-94. The company will be in Providence, R. I., week beginning March 20.

In our issue of Oct. 29, 1892, we published an article about dramatic critics in the city of New York, and in that article gave the substance of an interview with Mr. McLellan, manager of Pauline Hall. In that interview Mr. McLellan is reported as saying that the *Recorder* had made some vicious and malicious attacks on Miss Hall, and that Mr. Neagle had in times past accepted five or ten dollars a week from Miss Hall and also from Marie Jansen for press work, intimating that because payment of these sums had been stopped, the attacks were made on Miss Hall. We have been at some pains to investigate the truth or falsity of the above statements or charges, and find that not only is the statement that Marie Jansen paid any sums for press work untrue, but that, on the contrary, Mr. Neagle had never known Marie Jansen. Marie Jansen herself declares that up to the time that article was written, she had never met Mr. Neagle and had never paid him a dollar for press work or for any other reason. As to Mr. McLellan's statements so far as they concern Miss Hall, we have made investigation, and have been unable to find any foundation whatever for them, and are therefore convinced that the statements have no foundation in fact. THE MIRROR had no intention, of course, to do an injustice to Mr. Neagle or to the *Recorder*, and hence regrets the publication of the article and interview above referred to.

The Gotham City Quartette, who have been with The County Fair the past three years, will be at liberty after March 25. Their long and successful connection with this organization is ample proof of their worth. They have an abundance of testimonials and refer managers to their agents, Marks and Norman, 25 W. Thirtieth Street.

TO MANAGERS.

I Will Play the Great Actress,

AGNES HERNDON,

in a Limited Number of One and Two-Night Stands, Opening in Lynn, Mass., August 18.

NEW PLAYS:

A Wilful Woman, The Mystery of X—10—X.

Open time for two weeks, address at once

JOSEPH A. JESSEL,

Care Geo's Theatrical Printing House, 17th St. and Broadway, New York.

NEW EMPIRE THEATRE, MONTREAL, CAN.

HOME OF DRAMA, COMEDY AND BURLESQUE.

GREAT SUCCESS OF STOCK COMPANY

HANDSOMEST AND BEST APPOINTED THEATRE IN CANADA.

Farce-Comedy and Burlesque Companies desiring time address

Messrs. TYRELL AND BERTRAM,

Proprietors and Managers New Empire Theatre, Montreal, Canada.

Or, CHARLES H. MEYAVER, Business Manager, H. S. Taylor's Exchange, 38 W. 26th St., New York.

The Gotham City Quartette

PAST THREE YEARS WITH

THE COUNTY FAIR.

At liberty after March 25, 1893.

Address GEORGE R. BRENNAN,

care Marks & Norman, 25 W. 30th Street.

"There was never an evil, if well understood,
But what rightly managed, would turn to a good."

A SCANDAL IN HIGH LIFE

By EDGAR SELDEN.

The Belly Twister of Comic Plays, and Side Partner of the Rib-Tickler,

McKENNA'S FLIRTATION.

"The Times change and we change with them." There may be "Nothing New Under the Sun," but there is "Something New" under the management of LEE O'FOLLIARD, Empire Theatre, Brooklyn, N. Y.

"DE DARKIES HOME."

Good minstrel songs are not plenty nowadays, but here is a sweet and beautiful one, written by ARTHUR LAKE QUEEN, composer of "Patrick O'Flatt," "I'm Going to Make My Will," etc. It is written for a baritone voice, with or without quartette, or chorus accompaniment.

"De daylight is sinkin' fast away,
De night will soon be here;
Now darkies gadder roun' de doah,
An' sing dose songs so dear.
Oh, how our hearts go back to home,
De home where we was born;
Where de honey bee am singin' in de flowah's
An' de butterflies am flittin' froo de cohn.
Home so deah, so deah to darkies all
Where de wives and little chill'n used to be.
May de great God gu'rd dem wid his mighty lov',
An' keep dem safe for you an' me'"

To professionals sending programme, etc., by mail only. Orchestral parts free.

PHELPS MUSIC CO., 52-54 Lafayette Place, New York.

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Owing to the close of the seventeen months' tour of

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CORINNE

Wanted, immediately, competent musical director of acknowledged ability to join at once World's Fair and season of 1893-94.

Apply to

MRS. JENNIE KIMBALL,

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Week March 20.

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HOMELIKE and REASONABLE. Write or call. Advance for accommodations. "BEEZY" LUNNEY.

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EDWIN GORDON LAWRENCE, - Director

This highly successful school, founded 1869, is now open for the reception of students. All classes now under the personal supervision of Mr. Lawrence. Circulars on application.

TO ALL WHOM IT MAY CONCERN:

NOTICE is hereby given that the statement of Sadie Hasson Dowling that she has obtained an injunction restraining the undersigned from producing A KENTUCKY GIRL has no foundation in truth. She simply has made an application for an injunction, which will be heard in April, and I am advised by my counsel, Judge Dittenhoefer, that in his opinion she cannot succeed.

J. JAY DOWLING.

NEW

Seattle Theatre,

Third and Cherry Streets.

The handsomest and most elaborately decorated theatre on the Pacific Coast, with a large and well-equipped stage. Seating capacity, 1,350. Was opened Dec. 5, 1892.

JOHN W. HANNA,

Lessee and Sole Manager.

A tour of two weeks can be profitably booked on the PUGET SOUND CIRCUIT.

ORCHESTRA LEADER, entire season at Lyceum Theatre, Boston, at liberty March 18. J. V. BENNETT, 84 Warrenton St., Boston, Mass.

By SUTTON VANE, Author of
THE SPAN OF LIFE,
BEYOND THE BREAKERS,
Melodrama in four acts;
VENGEANCE IS MINE, Melodrama in four acts;
CEDAR COMPULSION, strong society play in three acts;
A DEED OF GIFT, Domestic drama in four acts;
WHEN THE FLOWERS GREW FAIRER,
PRISON BARS,
And numerous one-act plays.

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The Span of Life
Holds the entire American rights of the following plays, all of which are fully copyrighted and protected:

FATE AND FORTUNE,
By JAMES J. BLOOD.
Melodrama in four acts. Produced at the Princes Theatre, London;
A HIDDEN FOE,
By IVAN L. CASSELLIS. Melodrama in four acts
Address,
Taylor's Exchange, 38 W. 28th Street, N. Y.

CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

manager): Agnes Herndon in La Belle Marie 1; S. R. O.

EASTON.—ABEL OPERA HOUSE (John Brunner, manager,: Katie Emmett in Killarney 4; good house. Katherine Rober 25; Dongers of a Great City 26.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Annie Pixley in The Deacon's Daughter 5; large and delighted audience.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Osier, manager): The Burglar delighted a small audience 4. A Royal Pass 7 to good business.—COLUMBIA HALL (I. B. Fisher, manager): Dark.—ORCHESTRA: The Opera House Orchestra, under the efficient leadership of Elmer H. Price, is fast reaching a high standard of excellence, and Mr. Price is entitled to great credit for his untiring effort in making his orchestra one of the best to be found outside the large cities. The orchestra now numbers eleven pieces and is still on the increase.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Agnes Herndon in La Belle Marie pleased a large and fashionable audience 4. Lord Rooney 7 to a large audience.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Katie Emmett in Killarney to large business 2. Ole Olson 4; fair business. Charles L. Davis 6 as Alvin Joslin to large business.

WARREN.—LIBBEY THEATRE (W. A. Alexander, manager): Hands Across the Sea 6; fair-sized and delighted audience. One of the strongest plays of the season.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Dr. Carver in The Scout 4; medium house. Dan McCarthy in Rambler from Clare 6; fair house.—ITEM: Manager Hargreaves has made arrangements with the newly opened Media Electric Railway to run cars from Chester to Media for the accommodation of the Media people who wish to attend the theatre in Chester.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): Katie Emmett with a very good co. presented her new play, Killarney, 2 to moderate business; good performance. Alexander Salvini appears as D'Artagnan in The Three Guardsmen 4. This was the star's first appearance in Allentown, and he made a most favorable impression. Belle Archer as Anne of Austria made an ideal queen, and her appearance was greeted with applause. Audience large and well pleased. Little Nugget to light business 6. The Cannon Ball Express was well received 8.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Von Yonson pleased the largest house of the season 1. Wood and Shepard's Later On 7; good performance to a well-filled house.—ALTMEYER'S THEATRE (E. A. McArdle, manager): Under the Lion's Paw pleased a small audience 2. Benshaw and Ten Broeck in The Nabobs played a return date 3. Out in the Streets to good business 4. Robert Downing in Richard the Lion Hearted pleased a fashionable audience.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Kittie Rhoades in Galatea, Inside Track, Thrown on the World, Bob, Old Man's Darling, and Waster and Man week ending 4 at popular prices drew good houses and gave very satisfactory performances. Frederic Bryton in Forgiven 7 to a poor house.—ITEMS: Ford G. Adkins, of Dayton, O., clarinetist of Kidder's U. T. C. band left that organization while here and accepted a similar position with the Opera House orchestra.—The Joy Minstrels, the local black face organization, will play in Harrisburg Easter Monday.—The ushers of the Opera House will hold their first annual benefit April 1. The Two Johns will be the attraction.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Benshaw and Ten Broeck in The Nabobs 4; good-sized audience.

OIL CITY.—OPERA HOUSE (B. Lowentritt, manager): The Boy Tramp 4; fair business. Lester and Williams' Me and Jack 7; light house.

MILTON.—GRAND OPERA HOUSE: (Griffith and Co., managers): C. W. Kidder and co in Uncle Tom's Cabin 2; fair house. George C. Staley in A Royal Pass 6; fair audience and well pleased.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Little Nugget 2; packed house. Plymouth Dramatic co. gave an entertainment 3 for the benefit of the manager and the star of the Bernard and Maynard co., which stranded here last week.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): George C. Staley in A Royal Pass 3; good house. Natural Gas 9; Dockstader's Minstrels 17; Edith Ross Concert co. 18.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davies, manager): Under the Lion's Paw 3; good-sized audience; play well received.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Burglar to a profitable house 1. Agnes Herndon in La Belle Marie 2 to a large audience.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Benshaw and Ten Broeck in The Nabobs 6; good house.

CORRY.—WEEKS' THEATRE (A. E. Weeks, manager): The Rooney Comedy co. 1; fair business. The Nabobs 7; S. R. O. at a premium.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Alexander Salvini, supported by an excellent co., gave a very good performance of The Three Guardsmen to a large and fashionable audience 3. The Hustler gave a fair performance to a large house 4. Natural Gas was given for a benefit for the Reading Press Club 7; house crowded.—GRAND OPERA HOUSE (George M. Miller, manager): A variety performance (home talent) drew a good house 6. The Deacon filled the house 8.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): A Society Tramp, with new Bloom in the character of the knight of the road, pleased a large audience 4. Little Nugget 7 to fair business; everybody satisfied. Aunt Bridget's Baby 9; McCarthy's Mishaps 13.—ITEM: The new Grand Opera House, an elegant three-story edifice of brick and stone, devoted exclusively to a theatre, seating between 1,400 and 1,500 people, will be built this Summer. Manager R. M. Whitesell, of Allentown Music Hall, has leased it, and will place it on Mishler's Eastern Pennsylvania circuit.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Charles L. Davis in Alvin Joslin 1; light business. George C. Staley in A Royal Pass 4; performance good to fair business.

HONESDALE.—OPERA HOUSE (Charles P. Schulier, manager): The Rooney Comedy co 3; good business.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Charles McCarthy's One of the Bravest 2; satisfactory business.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Agnes Herndon in La Belle Marie 3; packed house. Little Nugget had a fair-sized and well pleased house 5.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager.—The largest house of the season greeted The Police Patrol for the benefit of the local Police Relief Association 6. The Limited Mail 13; Gorman's Minstrels 16. Locals have the house for 17.—ITEM: Your correspondent is in receipt of a very useful paper knife, the gift of James Galvin, with the Daniel Sully co.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): James O'Neill 2 in Fontenelle to a splendid house. The play made a hit. Baldwin-Melville Dramatic co., now playing a return engagement, opened for a week 6 to a crowded house. Joseph Haworth 13, 14.—OWEN'S ACADEMY OF MUSIC (Charles W. Keogh, manager): At the Bottom of the Sea 9.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (John F. Brock, manager): Paige's Players opened a week's engagement 6 to a large and appreciative audience; performance excellent. Jane Coombs 31 in Bleak House.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Spooner Comedy co. closed the second week of their engagement 6, turning people away nightly.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE (Chas. Harmeling, manager): Tar and Tartar 3; poor performance to a fair-sized audience.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Lillian Kennedy in She Couldn't Marry Three 3; poor business.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Lillian Kennedy in She Couldn't Marry Three attracted a good house 1. The Tar and Tartar including H. M. Ravenscroft drew a large audience 2. Schubert Quartette 3; crowded house. James O'Neill in his new and successful romantic drama Fontenelle, pleased a large and cultured audience 6.—ITEM: Casper Bloom the "box office Adonis," after a lengthy vacation, is again manipulating the pasteboards.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): Professor E. E. Barnard, the astronomer, lectured 6 before a large audience. James O'Neill 8, 9 in Fontenelle. The Prodigal Father with Carmencita 10, 11.—THE BIJOU (J. H. Mittler, business manager): The Irish comedy Cruiskeen Lawn opened 6 to a packed house. The Smugglers 12-18.—ITEM: The Schubert Quartette had a large audience to hear them 6 at the Tabernacle.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Cruiskeen Lawn 1; good house. Fanny Rice 6; large audience.

TEXAS.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): The Wife to a very appreciative audience 3. Lillian Lewis 8.

AUSTIN.—MILLETT'S OPERA HOUSE: Charles Frohman's co. in Men and Women to an excellent house 2. Lillian Lewis in Therese Raquin, matinee, and Lady Lil night performance, to splendid business 3. Aaron H. Woodhull in Uncle Hiram, matinee and night, 4, to good business.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Daniel Frohman's co presented The Wife 4 to a large and select audience.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Daniel Frohman's excellent co. presented The Wife Feb 28 to a packed house. Mrs. General Tom Thumb and her co. of small people presented their play, The Countess, to fair houses 4, matinee and night.

TAYLOR.—OPERA HOUSE (B. A. Booth, mgr.): Uncle Hiram to a good house 3-4

DALLAS.—OPERA HOUSE (George Anzy, business manager): The Wife to well filled houses 1, 2. Jean Coye is deserving of special mention as Kitty Ives—just coming out, for her clever impersonation of the débutante.—DOUTLET: Miss Coye, of The Wife co., was entertained by Mrs. G. L. Nobie during her stay in Dallas.

SAN ANTONIO.—GRAND OPERA HOUSE (J. R. Tendick, manager): Lillian Lewis 1, 2; good houses. Men and Women 3, 4; fair houses; splendid performance. The Wife, presented by Daniel Frohman's co., opened to a good house 5. Primrose and West's Minstrels 16.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Old Homestead, with Archie Boyd as Joshua Whitcomb 2-5, and matinee 4 to good business.—ITEM: The Old Homestead co. spent Sunday 5, here. Clara J. Mears, soprano, was invited to sing in the large Tabernacle at the morning and evening services of the Mormon Church. She sang "Nearer My God to Thee," which, with the accompaniment of the great organ, was very impressive. At night she sang Gounod's "Ave Maria."

OGDEN.—GRAND OPERA HOUSE (D. H. Peery, manager): The Old Homestead drew a packed house 2.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Richard Golden in Old Jed Prouty 7; good house. Manola-Mason co. in Friend Fritz 15.

RUTLAND.—OPERA HOUSE: Old Jed Prouty to a very large audience 4. A Night's Frolic 6; very large audience. New York Vaudeville Stars gave a fair entertainment to a small audience 7.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Richard Golden in Old Jed Prouty 4; large business. Gus Hill's Vaudeville 6; very good variety entertainment. Helen Barry in A Night's Frolic to an immense business 8.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Dark Secret to moderate business 2.

ROANOKE.—ACADEMY OF MUSIC (Archie Sands, manager): Frank Mayo as Davy Crockett 2; good business. Tar and Tartar 4; big business and well-pleased audience.

RICHMOND.—NEW RICHMOND THEATRE (Branch and Leath, managers): Zozo to fair business 2-4. Frank Mayo in Davy Crockett 7; large house.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): Frank Mayo in Davy Crockett 6, large business.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): The Old Homestead Feb. 23-25; big business. Brutus 28, by local amateurs; full house.—OLYMPIC THEATRE (Mark Wilson, manager): The Stranglers of Paris 27 5; fair attendance.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): The London Gaiety co. to good business 1. Charles T. Ellis in Count Casper 2 to a very large house.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): London Gaiety Girls 3; good-sized audience.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom, manager): Hallen and Hart 2 packed the house with The Idea. Gus Williams 3 in April Fool; fair-sized house. Pauline Hall 4; good business. Robert Downing delighted a splendid audience with Richard the Lion-Hearted 6; frequent curtain calls.—GRAND OPERA HOUSE (O. C. Genther, manager): Field and Hanson's Drawing Cards 6-8; big business.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): George L. Hamler's co. starring Rose Stillman in repertoire, did a large business week ending 4.

LA CROSSE.—THEATRE (I. Strasilipka, manager): The Power of the Press to S. R. O. 6. Clemenceau Case 8.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Edith Ross Concert co. 2; poor business. Buchanan Comedy co. 6-11.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): James J. Corbett in Gentleman Jack Feb. 20. People turned away. Mr. Corbett was pleasing both on and off the stage.—ITEM: Manager Condon renewed his lease of the Grand, beginning the year on March 1.

OSHKOSH.—GRAND OPERA HOUSE: Royal Theatre co., at popular prices, week ending 4 to good houses.

CANADA.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Schilling's Minstrels gave satisfactory performances to good business 2-4.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Killmaster, manager): The Nelson Opera co. 2; crowded houses.—ITEM: Manager W. G. Killmaster, local manager, has just returned from New York, where he has been making arrangements for next season's bookings.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Mme. Janauschek in Macbeth 4 to S. R. O. The I. O. of Foresters gave a successful concert composed of Detroit talent. Margaret Custer Calhoun, a sister of General Custer, captured the house with her elocution. Dr. Cronhyatezu, the Supreme Chief Ranger of the Forester Order, gave a pretty address. He is a noble looking full blooded Indian and an eloquent speaker.

OTTAWA.—GRAND OPERA HOUSE: (John Ferguson, manager): Madeline Merlin Feb 28-1 in Frou-Frou and Camille; good houses and well-pleased audiences. Gus Hill's New York Stars 4; packed house.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Rosina Vokes 9-11; George Grossmith 13-14.—ACADEMY OF MUSIC (Fred. C. Whitney, manager): Tuxedo 6-11; S. R. O. nightly; excellent performance. The Span of Life 20-25.—TORONTO OPERA HOUSE (J. B. Morris, manager): The Pulse of New York to very good business 6-11. Skipped by the Light of the Moon 13-18.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Mme. Janauschek in Macbeth 3 to one of the largest and most fashionable audiences of the season, many late comers having to stand throughout the performance. The play was well staged and the support so good that general regret was expressed that the engagement was only for one night. The part of Lady Macbeth is undoubtedly one of the strongest in Mme. Janauschek's repertoire, and needless to say, notwithstanding the tragedienne's age, it received full justice at her hands. Of the support, Edmund Collier was at his best as Macbeth; and Messrs. Thompson and Ransom and Miss Timberman came in for a fair share of the applause.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Rice's Surprise Party in 14-22 to crowded houses 6-11. Rosina Vokes 13-18.—QUEEN'S THEATRE (Sparrow and Jacobs, managers) Manola-Mason co. to good business in L'Ami Fritz 6-11.—THEATRE ROYAL (Sparrow and Jacobs, managers): J. B. Mackie in Grimes' Cellar Door to good business 6-11.—EMPIRE THEATRE (Bertram and Tyrrel, managers): French stock co. 6-11.

LONDON.—THE GRAND (A. E. Roote, manager): Mme. Janauschek, with the best supporting co. that she has ever brought to this city, presented Macbeth 2 to a medium sized house. Thatcher's Tuxedo attracted a very good audience for a Saturday night 4, and proved very laughable, although at times the performance lagged somewhat. The ever-welcome Rosina Vokes met her usual kind reception 6 from a large and fashionable audience.

LETTERS TO THE EDITOR.

MRS. KIMBALL ON GERRY.

To the Editor of the Dramatic Mirror:

SIR.—The slanderous attack of Eduridge T. Gerry upon the women and children of the theatrical profession, is not surprising to those who understand the real motive of his tirade.

Professionals are well aware of the "method in his madness." But it is indeed deplorable that his assertions are to be digested by vast numbers who know nothing of the actual association and life of our people, save what such self-appointed blasphemers, enshrouded in the robes of charity, and encouraged by fanaticism, feel called upon to utter in order to protect their fast decaying hold upon a deceived and overgenerous public. Without such extravagant and false colorings of our professional life and association, these pirates of character could not subsist long. Their occupation would vanish because of non-support.

Perhaps economy in the handling of spoils extorted from sympathetic noblemen during the existence of their power might keep them from actual labor, still the gratification of vain ambition to thrust their name upon the public would disappear, and with it go all their interest in the S. P. C. C. There would be no return for meagre labor in behalf of oppressed humanity.

In the face of an uprising of enlightened people who are clamoring for a repeal of an unjust law, it is not unexpected that Mr. Gerry should resort to any available scheme—even to slandering the women of a profession to gain his point. Possibly he considers that means the only salvation for the perpetuation of his position. Visions of being shorn of his occupation, relieved of the possibility of notoriety, virtually deprived of the crown of a dictator, have made him both energetic and erratic in sustaining his leverage of distinction, even under false pretences.

Elevated to the position of autocrat by an unjust and foolish law, this man has used his power and ability for self-emolument alone. Instead of seeking out the suffering and oppressed children—the genuine victims of circumstance—which the functions of his office and society were intended to aid, relieve and protect, he uses the cudgel of his official power in harassing and imprisoning children who have every comfort and care. Let the law be so changed that the services of his society are directed to the needy and oppressed, rather than the fortunate and *prominent*, and a good work will be done—even if the ambitious Mr. Gerry is deprived of the privilege of securing notoriety through sensational arrests.

Perhaps no one is better prepared through actual experience and observation than the undersigned to judge of actual influences of the stage upon children. I am happy to say that the results of children being educated in our profession have ever been most commendable. I cannot recall a single instance where a child has departed from propriety or engendered a reckless life through association with professional people.

The fact stands without denial that the morals of children of the stage are better cared for than children in the ordinary walk of life. While they may dance and sing—delighting themselves while entertaining their auditors—they are protected from the contamination of the world by the footlights. They do not go to parties or balls, or take moonlight rambles—their work always being at night—when the daughters of society are entertaining young men, or waltzing over waxed floors embraced in the arms of sweethearts. The child of the stage finds all this enjoyment replaced by the excitement of her labor. Her art is her ambition, her idol. She has no time for beaux. A new song or a new dance, and its effects upon an audience, interests her more than the most attentive admirers.

Perhaps Mr. Gerry will recall similar assertions to those now demanding the attention of the profession, when he took Corinne from the stage in New York. He predicted immediate downfall of the child—insisted that she was unable to stand the strain upon her constitution, etc. To-day that little lady is a living illustration of the weakness of his pen. Every care that a loving mother could devote is bestowed upon her. In her career as an actress and star for sixteen years, she has never missed a performance, and no one can truthfully cast an iota of blemish upon her character. She is beloved by all, and her professional associates have never uttered one word in her presence that could not be spoken in the parlors of the proudest and most respected family in the land. Such is the career of this child of the stage, and there are hundreds of others who have the same watchful care, the same respect, the same devotion of associates. Let the power to judge whether a child be permitted to follow a chosen calling be taken from the hands of narrow-minded fanaticism, prompted and directed by a desire for gain and notoriety, and placed within the discretion of the just and liberal judgment of one who has no pecuniary or individual advancement at stake.

MRS. JENNIE KIMBALL.

MRS. FERNANDEZ ON STAGE CHILDREN.

To the Editor of the Dramatic Mirror:

SIR.—I feel it would be out of place to allow the discussion of the Gerry matter to pass without taking some active part in it on behalf of the children of the stage. I have been for many years the recognized "Mother" of the children of the stage, and during that time have placed in the theatre very many children who to day occupy honorable and prominent positions, both in our profession and in private life. I can trace no record of their having entered careers of vice, and I feel justly indignant that Mr. Gerry should brand our children as vicious and the institution of the children of the stage as pernicious to the morals of our little ones.

I feel that the entire profession will agree with me when I say that if we err at all in our treatment of professional children, it is to treat them too well. Everyone knows that a child in a company runs the risk of being spoiled by petting and indulgence. I would like to state that I am willing to bring forward the children of the stage and compare them with the same number of children of like ages selected from the Four Hundred, having present a board of physicians and a board of examiners from the Board of Education, and a clergyman, and the stage children I guarantee to compare favorably mentally, morally, and physically, and in religious training with the others.

I would be the last person to denounce Mr. Gerry and his Society, because I think it has done an incalculable amount of good in rescuing children from dives. But when he interferes with children well cared for, well fed, and kindly treated, who, in a reputable theatre are earning money enough to pay their expenses while they are being educated, who otherwise would have to go and work for a living, I think he is carrying his authority too far.

At the time Mr. Gerry removed the children from La Cigale it was stated to him that these children were getting $5 per week for eight minutes' work an evening, and if he took them off, many of them would have to go and be cash girls in stores and work ten hours a day for $1.50 a week. His reply was "he couldn't help it," and he took them off. Eight of the children returned as cash girls, and will have to get along the best way they can without an education, and if they had remained in La Cigale, they could have remained at school.

This is only one instance of many that I could bring forward to let the public see that it is for the children's benefit hereafter, in giving them an education to make their living, they should do work on the stage, as many of their parents are too poor to keep them at home. I am perfectly willing at a public meeting to lay before the public the records of the children of the stage. During the past fifteen years I can place all who have been under my jurisdiction, who are now living, and I think their records are spotless.

Mr. Gerry has always been one of our contributors to our Christmas fund, and whenever he noticed any account of stage children having any little pleasures of any kind, such as picnics, concerts, etc., without solicitation, has sent his cheque to help provide for the gayety, and I am therefore astonished that he should make such an assertion against the children that he has so kindly aided.

MRS. E. L. FERNANDEZ.

MUST HAVE BEEN IGNORANCE.

LYCEUM THEATRE, March 10, 1895.

To the Editor of the Dramatic Mirror:

SIR.—I think Mr. Gerry must have been extremely ignorant of his subject to make the remarks that are quoted as his about the children of the stage. He evidently obtained his information from more he says. I must say I think it is hard to try and keep the children of the profession from earning a salary in an honorable manner, particularly when that salary is often a great necessity.

In all my experience of children on the stage (of course I speak of those with whom I have been personally associated), I have always seen them well cared for, both by their own natural protectors and the management of the theatre in which they happened to appear, to say nothing of the extreme tenderness and consideration with which they are treated by the actresses and actors of the company. As to the attack made upon the women of our honorable profession, I think we can afford to ignore it.

Yours truly, BLANCHE WHIFFEN.

A MOTHER'S PROTEST.

ROCHESTER, Pa., March 2.

To the Editor of the Dramatic Mirror:

SIR.—Having read the dastardly accusation of E. T. Gerry, in regard to the stage and the children of the stage, I desire to say that I would like to be present at some meeting to answer such an insult.

I would like to meet E. T. Gerry and demand from him his proofs for his unmanly, cowardly and untruthful statement. I say, as every mother—every actress—should say: "Make E. T. Gerry retract his words, or prove to the letter every word he has so falsely spoken."

MRS. AGNES WALLACE-VILLA.

GERRY IS PREJUDICED.

MARCH 6.

To the Editor of the Dramatic Mirror:

SIR.—I think Mr. Gerry is much prejudiced against the stage, and in my opinion does not know what he is talking about, as most of our best and reputable actresses of to-day began their theatrical career by playing children's parts.

Very truly yours, JAMES O'NEILL.

A TRAVELING MANAGER COMPLAINS.

EVANSVILLE, Ind., March 2.

To the Editor of the Dramatic Mirror:

SIR.—Managers are warned that Managers Fitzgerald and Stratton, of Mt. Vernon, Ill., have no idea of the sacred "tie that binds" in contracts signed by them. They signed a guarantee contract last August with me for the Schubert Symphony Club on Feb. 9, and wrote enthusiastically of how we would pack the house.

But, alas! Time rolled on and in a few months these yearling managers unluckily lost a few cents on some show. This alarmed them and they sent us a peremptory note of cancellation. I humbly suggested the propriety of custom, "good and sufficient reason," but was very arrogantly and insolently informed that "they didn't have to give us any reason, and if we tried to force ourselves on them we would learn a few things we didn't know."

Being anxious to "learn," we accepted the challenge and "forced" ourselves on them. They declined to live up to their contract, and the K. P.'s took us in and got out a small house—less than half our receipts at any surrounding towns—and failing to "learn" anything or receive any money from Messrs. F. and S. I have brought suit against them in the Mt. Vernon County Court.

If local managers can cancel a company without reason, we have no excuse for traveling or trying to carry companies that are worth a guarantee, and as my duty to "those that follow," I shall push this case to a conclusion. I claim to be as liberal and sympathetic as any other manager, but "bluffs" are not accepted as cash on contracts by.

Yours truly,
E. H. PURCELL,
Manager Schubert's Symphony Club.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed to us so to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macey, mgr.): Reno, Nev., March 15, Winnemucca 16, Ogden, Utah, 20.

ALVIN JOSLIN (Charles L. Davis): Pottstown, Pa., March 14, Shamokin 15, Harrisburg 16, Huntingdon 17, Altoona 18, Washington 20, Wheeling, W. Va., 21, Zanesville O., 23, Springfield 24, Middletown 25, Cincinnati 27-April 1.

A FAIR REBEL (Edward R. Mawson, mgr.): Chicago, Ill., March 13-18, Bloomington 20, 21, Peoria 22, 23, Galesburg 24, 25.

ACROSS THE POTOMAC (Augustus Piton, mgr.): Pittsburg, Pa., March 13-18.

AGNES HERNDON (Joseph A. Jessel, mgr.): Waverly, N. Y., March 14, Warsaw 15, Wellsville 16, Du Bois 17, Punxsutawney 18.

ALASKA (Chase and Benton, mgrs.): Findlay, O., March 14, Lima 15, Sidney 16, Troy 17, Greenville 18, Richmond, Ind., 20.

A BUSY DAY: (W. E. Flack, mgr.): St. Louis, Mo., March 13-18, Cincinnati, O., 20-25, Louisville, Ky., 27-April 1.

ALI BABA (David Henderson, mgr.): Pittsburg, Pa., March 13-25.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): New York city Feb. 6—indefinite.

ARISTOCRACY: Chicago, Ill., Feb. 20-March 25.

A BREEZY TIME (Fitz and Webster): Toledo, O., March 13-18, Detroit, Mich., 20-25.

ALBA HEYWOOD (Edgewood Folks, O. W. Heywood, mgr.): New Whatcom, Wash., March 14.

A LIVELY CHASE: Wichita Falls, Tex., March 14.

AFTER DARK (W. A. Brady, mgr.): Philadelphia, Pa., March 13-18.

ARIZONA JOE: Lawrence, Mass., March 14.

A FAIR REBEL (Malley and Lamb, mgrs.) Fremont, O., March 14, Ann Arbor, Mich., 16, Jackson 17, Battle Creek 18, Lansing 20, Flint 21, Bay City 22, East Saginaw 23, Muskegon 25.

ALMA HEARN: Bell City, Ind., March 13-18.

BOBBY GAYLOR (W. A. Brady, mgr.): New York city March 13-18.

BOTTOM OF THE SEA (W. A. Brady, mgr.): Atlanta, Ga., March 14, Chattanooga, Tenn., 15, Knoxville 16, Bristol 17, Roanoke, Va., 18, Lynchburg 20, Norfolk 21, Soldiers' Home 22, Suffolk 23, Petersburg 24, Richmond 25, New York city 27-April 1.

BOSTON COMEDY (H. Price Webber, manager): Bingham, Me., March 13-18, Winthrop 20-27.

BLACK CROOK: New York city Sept. 1—indefinite.

BLACK DETECTIVE (Daniel Shelby, mgr.): Washington C. H., O., March 14, Lancaster 15, Circleville 16, Chillicothe 17, Hamilton 18, Union City, Ind., 20, Marion 21, Kokomo 22, Anderson 23, Muncie 24, Frankfort 25, St. Louis, Mo., 27 April 1.

BARREL OF MONEY (George H. Nicolai, manager): Westerly, R. I., March 14, Mystic, Conn., 15, New Haven 16-18.

BELOW ZERO: Bloomington, Ill., March 13-18, Ottawa 20-25, Jacksonville 27-April 1.

BALDWIN-MELVILLE (W. S. Baldwin, mgr.): Savannah, Ga., March 13-18, Augusta 20-25, Atlanta 27-April 1.

CHARLES DICKSON (incog. George W. Lederer, mgr.): Malone, N. Y., March 13-18, Stamford, Conn., 20, Newburg, N. Y., 21, Peekskill 22, Yonkers 23, Mt. Vernon 24, Orange, N. J., 25, Jersey City 27-April 1.

CHARLES A. LODER: Williamsport, Pa., March 14, Lock Haven 15, Greensburg 16, Irwin 17, Johnstown 18.

CHARLES A. GARDNER (Sidney R. Ellis, manager): Denver, Col., March 13-18, Cheyenne, Wyo., 20, Grand Island, Neb., 21, Lincoln 22, Council Bluffs, Ia., 23, Sioux City 24, 25, Omaha, Neb., 27-29.

COUNTY FAIR (Neil Burgess): Brooklyn, E. D., March 13-18.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): New York city Feb. 13—indefinite.

COGHLAN COMEDY (John T. Sullivan, mgr.): New York city March 1,—indefinite.

COUNTY FAIR (Marie Bates): Danbury, Conn., March 14, Waterbury 15, Birmingham 16, Bridgeport 17, 18.

CARRIE LOUIS (Howard Wall, mgr.): Union City, Ind., March 13-18, Van Wert, O., 20-25, Huntington, Ind., 27-April 1.

CHARITY BALL (Fred Dubois, mgr.): Mobile, Ala., March 14, Meridian, Miss., 15, Selma, Ala., 16, Montgomery 17, Birmingham 18, Anniston 20, Knoxville, Tenn., 21, Chattanooga 22, Rome, Ga., 23, Atlanta 24, 25, Macon 27, Jacksonville, Fla., 28, Savannah, Ga., 29, Charleston, S. C., 30, Augusta, Ga., 31, Columbia, S. C., April 1.

CIRCUS DAY: Bloomsburg, Pa., March 14, Lewisburg 15.

CLARA MORRIS (Edwin H. Price, mgr.): Rochester, N. Y., March 16-18.

CUPID'S CHARIOT (Hugh Jones, mgr.): Hoboken, N. J., March 13-25.

CRUSKEEN LAWN: Louisville, Ky., March 13-18.

COUNTRY CIRCUS No. 1 (C. B. Jefferson, Klaw and Erlanger, mgrs.): Pittsburg, Pa., March 13-25.

COUNTRY CIRCUS No. 2 (C. B. Jefferson, Klaw and Erlanger, mgrs.): New Orleans, La., March 13-18.

CHARLES B. HANFORD (Julius Cæsar): Omaha, Neb., March 16-18, Atlantic, Ia., 20, Greenville 21, Oskaloosa 22, Newton 23, Iowa City 24, Cedar Rapids 25.

CORSE PAYTON: Creston, Ia., March 13-18.

CASINO COMEDY (Charles J. Smith, manager): Neenah, Wis., March 14, Menasha 15, 16, Appleton 17, 18, Kaukaunee 20, 21, Wrightstown 22, 23, De Pere 24, 25, Green Bay 27, 28, Oconto 29, 30, Peshtigo 31-April 1.

CRUST OF SOCIETY No. 1 (John Stetson, mgr.): Baltimore, Md., March 13-18, Boston, Mass., 20-25, New York city 27 April 1.

CRUST OF SOCIETY No. 2 (John Stetson, mgr.): San Francisco, Cal., March 13-18.

DIAMOND BREAKER (Neil Florence, mgr.): New York city March 13-18.

DANIEL SULLY: Chicago, Ill., March 13-18.

DEAN AND LEONARD: Angola, Ind., March 13-18.

DR. BILL (George W. Sammis, mgr.): San Antonio, Tex., March 13, 14, Waco 15, Corsicana 16, Fort Worth 17, 18, Denison 20, Dallas 21, 22, Tyler 23, Shreveport, La., 24, 25, Texarkana, Tex., 27, Hot Springs, Ark., 28, Little Rock 29, 30, Pine Bluff 31, Helena April 1.

DANGER SIGNAL (Edward J. Abram, mgr.): Kansas City, Mo., March 13-18.

DENMAN THOMPSON (E. A. McFarland, mgr.): Rochester, N. Y., March 13-15, Syracuse 16-18, Utica 20, 21, Amsterdam 22, Troy 23-25, Albany 27-29, Poughkeepsie 30, Newburg 31.

DAN A. KELLY (James B. Belcher, mgr.): Ashtabula, O., March 14, Norwalk 15, Adrian, Mich., 16, Charlotte 17, Hastings 18, Grand Rapids, Mich., 20-25, Detroit 27-April 1.

DEVIL'S MINE: St. Louis, Mo., March 13-18.

EDWIN ARDEN: Columbus, O., March 13-15, Dayton 16-18.

ELDON COMEDIANS: Cattletsburg, Ky., March 13-18.

EUNICE GOODRICH (William Pottle, Jr., mgr.): Decatur, Kans., March 13-18.

ELEONORA DUSE (C. and T. Rosenfeld, managers): Philadelphia, Pa., March 14, Brooklyn, N. Y., 16, Albany 18.

E. H. SOTHERN (H. E. Warner, acting mgr.): Buffalo, N. Y., March 13-15.

EIGHT BELLS (Thomas R. Perry, acting mgr.): Omaha, Neb., March 13-15, Leavenworth, Kans., 16, Topeka 17, St. Joseph, Mo., 18, Kansas City 20-22, Atchison, Kans., 23, Lincoln, Neb., 24, Council Bluffs, Ia., 25, Ottumwa 30, Burlington, Ia., 31, Quincy, Ill., April 1.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Chicago, Ill., March 13-25, South Chicago 27, 28, Joliet 29, Peoria 30, Galesburg 31, Davenport, Ia., April 1.

E. S. WILLARD (A. M. Palmer, mgr.): Philadelphia, Pa., March 13-25.

EVANS AND HOEY (W. D. Mann, mgr.): Cincinnati, O., March 13-18.

EMMA WELLS: Ridgetown, Ont., March 14, Essex 15-21.

FIRE PATROL (A. Y. Pearson, mgr.): Kalamazoo, Mich., March 14, Battle Creek 15, Kendalville, Ind., 16, Danville, Ill., 17, Mattoon 20, Vincennes, Ind., 21, Rockville 23, Crawfordsville 24, Terre Haute 25, St. Louis, Mo., 27-April 1.

FARMER'S WELL (W. H. Powers, mgr.): Dayton, O., March 13-15, Columbus 23-25, Indianapolis, Ind., 30-April 1.

FANNY DAVENPORT (Marcus Mayer, mgr.): Minneapolis, Minn., March 13-18, St. Paul 20-25, Omaha, Neb., 27-April 1.

FRANCESCA REDDING-HUGH STANTON (Hugh Stanton, mgr.): Meadville, Pa., March 14-18.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Kokomo, Ind., March 14, Frankfort 15, Crawfordsville 16, Elwood 17, Fort Wayne 18, Delphos, Ohio, 20, Kenton 21, Kent 22, Alliance 23, Beaver Falls, Pa., 24, Butler 25, Kittanning 27, Huntingdon 28, Sunbury 29, Milton 30, Scranton 31-April 6.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Tiffin, O., March 14, Findlay 15, Fostoria 16, Elyria 17, Ashtabula 18, Cleveland 20-25, Cincinnati 27-April 1.

FRANK MAYO: Pittston, Pa., March 15, Towanda 16, Binghamton, N. Y., 17.

FANNY RICE (G. W. Purdy, mgr.): New Orleans, La., March 13-18.

FROTH OF SOCIETY: Charleston, S. C., March 14, 15.

FABIO ROMANI (Aiden Benedict, mgr.): Bluffton, Ind., March 14, Marion 15, Kokomo 16, Frankfort 17, Rockville 18.

FLAG OF TRUCE (Walter Sanford, manager): Cleveland, O., March 13-18, Brooklyn, N. Y., 20-25.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Minneapolis, Minn., March 13-18, Elkhart, Ind., 20, Kalamazoo, Mich., 21, 22, Detroit 23-25, Toronto, Ont., 27-April 1.

FRIENDS (Arthur A. Lotto, acting mgr.): Macon, Ga., March 14, Atlanta, 15, 16, Knoxville, Tenn., 17, Chattanooga 18, Nashville, 20-22.

GRAHAM EARLE: Mt. Vernon, Ill., March 13-18.

GO-WON-GO MOHAWK: Philadelphia, Pa., March 13-18.

GUS WILLIAMS (George W. June, mgr.): Dayton, O., March 14, Springfield 15, Indianapolis, Ind., 16-18, Terre Haute 20, Crawfordsville 21, Lafayette 22, Danville, Ill., 23, Bloomington 24, Decatur 25, St. Louis, Mo., 27 April 1.

GERMAN LILIPUTIANS (Rosenfeld Brothers, mgrs.): Sacramento, Cal., March 13-28.

GLEN-DA-LOUGH (W. H. Powers, mgr.): New York city March 13-18.

GIRL SPY: Ravenna, O., March 13-18.

GLORIANA, No. 2 (Charles Frohman mgr.): Jackson, Mich., March 14, Ann Arbor 15, Sandusky, O., 16, Fremont 17.

GRIMES' CELLAR DOOR (J. B. Mackie): Buffalo, N. Y., March 13-18, Rochester 20-25.

GRISMER-DAVIES (W. A. Brady, mgr.): Providence, R. I., March 13-25.

GLORIANA No. 1 (Charles Frohman, mgr.): Baltimore, Md., March 13-18, Philadelphia, Pa., 20-25, Washington, D. C., 27-April 1.

HETTIE BERNARD-CHASE (Charles W. Chase, mgr.): Findlay, O., March 14, Lima 15, Sidney 16, Troy 17, Greenville 18, Richmond, Ind., 20, Elwood 21, Frankfort 22, Marion 23, Kokomo 24, Logansport 25.

HIS WEDDING DAY (Charles Frohman, mgr.): Boston, Mass., March 6-25.

HOSS AND HOSS (W. G. Smyth, mgr.): New York city March 13-28.

HOLDEN COMEDY: Champaign, Ill., March 13-18.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Cincinnati, O., March 13-18, Chicago, Ill., 20-April 1.

HALLEN AND HART (James Jay Brady, mgr.): Cleveland, O., March 13-15, Detroit, Mich., 16-18, Louisville, Ky., 20-25.

HOLE IN THE GROUND (Hoyt and Thomas, mgrs.): New York city March 13-18.

HYER COLORED COMEDY: Leipsic, O., March 14, North Baltimore 15, 16.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Dowagiac, Mich., March 14, Benton Harbor 15, 16, Buchanan 17, Michigan City, Ind., 18, Elgin, Ill., 20, Aurora 21, Freeport 22, Savannah 23, Dubuque, Ia., 24, 25, Independence 27, Waterloo 28, Mason City 29, Decoran 30, Austin, Minn., 31-April 1.

ISAAC PAYTON: Topeka, Kans., March 13-18, Parsons 20-25, Winfield 27 April 1.

IS MARRIAGE A FAILURE? (J. Le Brandt, mgr.): Rawlins, Wyo., March 14, Rock Springs 15, Evanston 16, Brigham City, Utah, 17, Pocatello, Idaho, 18, Great Falls, Mont., 20, Helena 21, Bozeman 22, Livingston 23, Dickinson 25, Mandon, N. D., 27, Bismarck 28, Nevada City 29, Castleton 30, Fargo 31, Grand Forks April 1.

JOSHUA SIMPKINS (Reno and Ford, managers): Norway, N. H., March 10, Bethel, Conn., 27, Berlin Falls, N. H., 18, Lancaster 20, Littleton 21, Lebanon 22, Claremont 23, Keene 24, Concord 25.

JARBEAU (Jeff. D. Bernstein, mgr.): Syracuse, N. Y., March 13-15, Utica 16, Johnstown 17, Amsterdam 18, Albany 20, 21, Troy 22, Springfield, Mass., 23, Northampton 24, Westfield 25, Hartford, Conn., 27, Holyoke, Mass., 28, Worcester 29, Salem 30, Fitchburg 31, Haverhill April 1.

J. H. WALLICK (J. L. Ungerer, mgr.): Cincinnati, O., March 13-18, Pittsburg, Pa., 20-April 1.

JOHN L. SULLIVAN: Cincinnati, O., March 13-18.

JANE (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., March 13-18.

JULIA MARLOWE (Fred. Stinson, mgr.): Boston, Mass., March 6-25.

JAMES T. POWERS (E. Rosenbaum, acting mgr.): Boston, Mass., March 13-18.

JAMES O'NEILL (William F. Connor, mgr.): Chicago, Ill., March 13-25.

JEFFREYS LEWIS: (Arthur C. Aiston, mgr.): Bangor, Me., March 14, 15, Augusta 16, Rockland 17, Bath 18, Portsmouth, N. H., 20, Dover 21.

JOHN DREW (Masked Ball, Charles Frohman, mgr.): Chicago, Ill., March 6-25.

JENNIE HOLMAN: Brownwood, Tex., March 13-18.

J. K. EMMET: Muncie, Ind., March 14, Richmond 15, Bellefontaine, O., 16, Findlay 17, Defiance 18, Detroit, Mich., 20-22, Cleveland, O., 23-25, New York city 27-April 1.

JOHN T. KELLY (George M. Welty, mgr.): Providence, R. I., March 13-18.

JOSEPH MURPHY (John B. Corey, mgr.): Boston, Mass., March 13-18.

JAMES J. CORBETT (W. A. Brady, mgr.): St. Joseph, Mo., March 13-15, Indianapolis, Ind., 17, 18, Pittsburg, Pa., 20-25.

JANE (No. 2, Charles Frohman, mgr.): Wheeling, W. Va., March 14.

JOHN GRIFFITH (W. O. Edwards, mgr.): Wheeling, W. Va., March 13-15, Washington, Pa., 17, McKeesport 18.

KATIE PUTNAM: Anaconda, Mont., March 14, Butte 15, 16, Bozeman 17, Livingston 18, Jamestown, N. D., 20, 21.

KATIE EMMETT (Harry Williams, mgr.): Brooklyn, N. Y., March 12-18.

KIDNAPPED (W. C. Anderson, mgr.): Boston, Mass., March 20-25, Philadelphia, Pa., 27-April 1.

KENTUCKY GIRL: Boston, Mass., March 13-18.

KATE CLANTON: St. Paul, Minn., March 13-18, Minneapolis 20-25.

KEEP IT DARK (Bryant and Richmond, mgrs.): Port Chester, N. Y., March 14, Red Bank, N. J., 15, Bridgeton 16, Atlantic City 17, Burlington 18.

KILLARNEY AND THE RHINE: Brooklyn, N. Y., March 13-18.

LILLIAN TUCKER (C. C. Vaught, mgr.): Quebec, P. Q., March 6—indefinite.

LATER ON (E. W. Dinkins, manager): Jersey City, N. J., March 13-18, Washington, D. C., 20-25, New York city 27-April 1.

LITTLE GOLDIE: Fort Madison, Ia., March 14, Mt. Pleasant 15, Fairfield 16, Ottumwa 17, 18.

LARRY THE LORD: Topeka, Kans., March 14, 15, St. Joseph, Mo., 16, 17, Atchison, Kans., 18, Lincoln, Neb. 21, Council Bluffs, Ia., 22, Omaha, Neb. 23-25 Denver, Col., 27-April 1.

LIMITED MAIL (Elmer E. Vance, mgr.): Attleboro, Mass., March 14, Woonsocket, R. I., 15, Worcester 16-18, Holyoke 20, Springfield 21, Hartford, Conn., 22, 23, New Bedford, Mass., 24, Meriden, Conn., 25, Brooklyn, N. Y., 27-April 1.

LITTLE NUGGET: Carlisle, Pa., March 14, Chambersburg 15, Hagerstown, Md., 16, Cumberland 17, Uniontown, Pa., 18, Connellsville 20, Washington 21, Butler 22, Beaver Falls 23, East Liverpool, O., 24, Martins Ferry, 25.

LABADIE-ROWELL: Clinton, Ill., March 18, Pontiac 20, Dixon 22, Sterling 22.

LOST PARADISE (Charles Frohman, mgr.): Detroit, Mich., March 13-18.

LEWIS MORRISON (Edward J. Abram, mgr.): Chicago, Ill., March 13-18, Milwaukee, Wis., 20-25, Oshkosh 27, Stevens Point 28, Ashland 29, West Superior 30, Duluth, Minn., 31-April 1.

LYCEUM THEATRE (Frohman's): New York city, Nov. 15—indefinite.

LEORA LANE: Sterling, Col., March 13-18.

LYCEUM THEATRE (Sharpley's): Webb City, Mo., March 13-18, Salina, Kans., 20-25.

LEW AND LOTTIE WATERS: Lewis, Ia., March 14, Hamburg 15, Auburn, Neb., 16, Falls City 17, Pawnee 18.

LOST IN NEW YORK: Fort Worth, Tex., March 14, 15, Dallas 16, 17, Tyler 18, Memphis, Tenn., 20-22, Cairo, Ill., 23, Paducah, Ky., 24, Clarksville, Tenn., 25, Nashville 27-April 1.

LEONARD BROTHERS: Pittsburg, Pa., March 6-18.

MANOLA-MASON COMEDY (Lowell Mason, mgr.): Montpelier, Vt., March 16, St. Albans 17, Lynn, Mass., 20, Boston 20-April 1.

MAYOURNEEN (Augustus Piton, mgr.): New York city March 13-18.

MELVILLE SISTERS (John W. Barry, mgr.): Piqua, O., March 20-27.

MME. MODJESKA (Frank L. Perley, manager): Pueblo, Col., March 14, Colorado Springs 15, Leadville 16, Cheyenne, Wyo., 17, Kearney, Neb., 18.

MISS HELYETT (E. D. Price, acting mgr.): Des Moines, Ia., March 14.

MID-NIGHT ALARM (Charles H. Young, mgr.): Pittsburg, Pa., March 13-18.

MAGGIE MILLER: Colchester, Ill., March 13-18.

MARIE HUBERT-FROHMAN (Oliver Jurgensen, mgr.): Paterson, N. J., March 14, 15.

MLLE. RHEA (W. D. Loudoun, mgr.): Washington, D. C., March 13-18.

MERRY COBBLER (Bertram and Willard, mgrs.): Pekin, Ill., March 14, Canton 15, Monmouth 16, Galesburg 17, Burlington, Ia., 18, Fort Madison 20, Ottumwa 21, Albia 24, Knoxville 25, Oskaloosa 27, Newton 28, Boone 29, Jefferson 30, Carroll 31.

MY JACK (Walter Sanford, mgr.): Chicago, Ill., March 6-25.

MINNA GALE HAYNES (Abbey, Schoeffel and Grau, mgrs.): Philadelphia, Pa., March 6-18, New York city 20-25, Boston, Mass., 27-April 1.

MINNIE LESTER (George E. Mitchell, mgr.): Mechanicsville, N. Y., March 13-18.

MASTER AND MAN (C. D. McCall, mgr.): Brooklyn, N. Y., March 13-18, New York city 20-25.

MAUDE HILLMAN (W. G. Snelling, mgr.): Saratoga, N. Y., March 13-18, Mechanicsville 20, Cobleskill 21, 22, Oxford 23-25.

MORA-WILLIAMS (Fred. Williams, mgr.): Auburn, N. Y., March 13-18, Cortland 20-25, Wilkesbarre, Pa., 27-April 1.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Portsmouth, O., March 13-18, Springfield 20-22, Columbus 30-April 1.

MEN AND WOMEN (Charles Frohman, mgr.): Memphis, Tenn., March 13-15.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Cincinnati, O., March 13-18, St. Louis, Mo., 20-25.

MADELINE MERLI (Fred. Schwartz, mgr.): Concord, N. H., March 14, Nashua 15, Lowell, Mass., 16, Worcester 17, Meriden, Conn., 18, Philadelphia, Pa., 20-25.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Quincy, Ill., March 14, Jacksonville 15, Springfield 17, Peoria 17, Streator 18, Chicago 20-April 2.

MY OFFICIAL WIFE (Frank W. Sanger, mgr.): Brooklyn, N. Y., March 13-25.

MIKE AND AUG. NEUVILLE: Rochester, N. Y., March 13-18.

NOSS JOLLITY (H. Noss, mgr.): Williston, O., March 14, Jacksonville 15, Chillicothe 16, Circleville 17, Lancaster 18, Washington 20, Xenia 21, London 23, Soldiers' Home 24, Franklin 25, Elwood, Ind., 27, Anderson 28, Frankfort 29, Franklin 30, Columbus 31, Shelbyville April 1.

N. S. WOOD: Altoona, Pa., March 14, Lebanon 15, Harrisburg 16, Williamsport 18, Scranton 20, Wilkesbarre 21, Hazleton 22, Reading 24, Allentown 25.

NINETY DAYS (Charles Frohman, mgr.): New York city Feb. 6-March 18.

NEWTON BEERS: Brooklyn, E. D., March 13-18.

NATURAL GAS: Buffalo, N. Y., March 20-18.

NEW YORK ATHENÆUM: Elmira, N. Y., March 13-18.

NOBODY'S CLAIM (E. A. Warren, mgr.): Lebanon, O., March 17, New Albany 18.

NUTMEG MATCH (Sol Litt, acting mgr.): Troy, N. Y., March 14, Hartford, Conn., 15, Pittsfield, Mass., 16, Springfield 17, Holyoke 18, Brooklyn, N. Y., 20-25.

NAT C. GOODWIN (George J. Appleton, mgr.): Philadelphia, Pa., March 13-25.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Titusville, Pa., March 14, Franklin 15, Oil City 16, Youngstown, O., 17, Apollo, Pa., 18, Rochester 21, Braddock 22, Monongahela City 23, Chartenia 24, Belle Vernon 25, Uniontown 27, Connellsville 28, Frostburg, Md., 29, Cumberland 30, Martinsburg 31 April 1.

OLD HOMESTEAD (E. A. McFarland, mgr.): Denver, Col., March 13-18, Omaha, Neb., 20-22, Lincoln 23, Des Moines, Ia., 24, 25, Galesburg, Ill., 27, Peoria 28, Bloomington 29, Springfield 30, Decatur 31, East St. Louis April 1.

OLIVER BYRON (J. P. Johnson, mgr.): Indianapolis, Ind., March 13-18, Aurora, Ill., 20, Rockford 21, Dubuque, Ia., 22, Lacrosse, Wis., 23, Winona, Minn., 24, Stillwater 25, St. Paul 27-April 1.

OUR MARRIED MEN (Clark and Williams, mgr.): Sterling, Ill., March 14, Ottawa 15, Joliet 17, South Chicago 18, 20.

OLD JED PROUTY: Rochester, N. Y., March 13-25, Hornellsville 16, Erie, Pa., 17, Salamanca, N. Y., 18.

OLE OLSON (Ed. R. Salter, mgr.): Olean, N. Y., March 15, Syracuse 16-18, Montreal, P. Q., 20-25, Watertown 27, Utica 28, Schenectady 29, Troy 30, Albany 31-April 1.

OLD SOLDIER: Bath, N. Y., March 14.

O'DOWD'S NEIGHBORS (Eugene Wellington, mgr.): South Framingham, Mass., March 14, Milford 15, Waltham 16, Salem 17, Lawrence 18, Portsmouth, N. H., 20, Exeter 21, Manchester 22, Nashua 23, Chelsea, Mass., 24.

PAY TRAIN (Dittmar Brothers, mgrs.): Columbus, O., March 14, Xenia 15, Lancaster 16, Chillicothe 17, Circleville 18, Hamilton 20, Middletown 21, Springfield 22, Urbana 23, Richmond, Ind., 24, Anderson 25, Chicago, Ill., 27-April 1.

PAIR OF KIDS (Ezra Kendall, mgr.): Columbia, Pa., March 14, Tyrone 15, Houtsdale 16, Altoona 17, Cumberland, Md., 18, Philadelphia, Pa., 20-25.

POLICE PATROL: Gloucester, Mass., March 14, Chelsea 15, Marlboro 17, Manchester, N. H., 18, Newburyport, Mass., 20, Haverhill 21, Lawrence 22, Worcester 23-25.

POWER OF GOLD (Walter Sanford, mgr.) Trenton, N. J., March 14, Hoboken 16-18.

POWER OF THE PRESS (Max Zoliner, acting mgr.): Kansas City, Mo., March 13-18, St. Louis 20-25, Chicago, Ill., 27-April 1.

PULSE OF NEW YORK (C. N. Bertram, manager): Washington, D. C., March 13-18.

PETE BAKER (Wilbur Harlan, manager): Baltimore, Md., March 13-18.

PAUL KAUVAR: Cincinnati, O., March 13-18.

PECK'S BAD BOY: St. Louis, Mo., March 12-18.

ROLAND REED (E. B. Jack, mgr.): Baltimore, Md., March 13-18, Washington, D. C., 20-25.

R. D. MACLEAN MARIE PRESCOTT (P. H. Rowly, mgr.): Sioux City, Ia., March 14, Omaha, Neb., 15, 16, Grand Island 17, Denver, Col., 20-25, Lawrence, Kans., 27, Ft. Scott 29, 30.

ROSINA VOKES (Clarence Fleming, mgr.): Montreal, P. Q., March 13-18, Troy, N. Y., 20-22, Albany 23-25.

R. B. MANTELL (Proctor and Turner, mgrs.): St. Louis, Mo., March 13-18.

RICHARD MANSFIELD (John P. Slocum, mgr.): Albany, N. Y., March 14, 15, Rochester 16-18.

ROBERT DOWNING (Will McConnell, mgr.): Hazleton, Pa., March 14, Reading 15, Pottstown 16, Trenton, N. J., 17, Wilmington, Del., 18, Philadelphia, Pa., 20-25, New York city 27-April 1.

REDDY THE MAIL GIRL (Carl Brehm, mgr.): La Plata, Mo., March 14, Kirksville 15.

RIP VAN WINKLE (Marney and McGowen, mgrs.): Dwight, Ill., March 16, Pontiac 17, Fairbury 18.

ROBY AGRA (James Silver, mgr.): Rouse's Point, N. Y., March 13-15.

RICE'S SURPRISE PARTY (1492): New Bedford, Mass., March 15, Providence, R. I., 16-18.

RAMSAY MORRIS COMEDY: New York city March 20-April 1.

RICKETTS-MATHEWS: Atlanta, Ga., Jan. 30—indefinite.

RAMBLER FROM CLARE (Dan McCarthy, mgr.): Montreal, P. Q., March 13-18, Ottawa, Ont., 20, Ogdensburg, N. Y., 21, Watertown 22, Syracuse 23-25, Baltimore, Md., 27-April 1.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hassenforder, mgr.): Paducah, Ky., March 14, Centralia, Ill., 15, Litchfield 16, Jacksonville 17, Alton 18, Springfield 20, Carthage 21, Joplin, Mo., 22, Nevada, Ill., 23, Ft. Scott, Kans., 24, Sedalia, Mo., 25, Jefferson City 27, Mexico 28, Moberly 29, Chillicothe 30.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Brooklyn, N. Y., March 13-18.

SPIDER AND THE FLY (Western, Josh E. Ogden, acting mgr.): Philadelphia, Pa., March 13-18.

SPAS OF LIFE (H. S. Taylor, mgr.): Brooklyn, N. Y., March 13-18, Toronto, Ont., 20-25, Newark, N. J., 27-April 1.

SOCIETY FAD (John H. Russell, mgr.): Columbus, O., March 13-15.

STILL ALARM (Joseph Arthur, mgr.): Jersey City, N. J., March 13-18.

SILVER KING (Carl A. Haswin, mgr.): Seymour, Ind., March 14, Columbus 15, Richmond 16, Soldiers' Home, O., 17, Springfield 18, Cincinnati 20-25.

SAWTELLE DRAMATIC: Wilkesbarre, Pa., March 13-18.

SOCIETY TRAMP (Walter Fletcher, mgr.): Richmond, Va., March 17, 18.

SUPERBA (Hanlons; Edwin Warner, mgr.): Omaha, Neb., March 13, Council Bluffs, Ia., 25, Sioux City 27-28.

SPOONER COMEDY (R. S. Spooner, mgr.): Council Bluffs, Ia., March 13-18.

SI PLUNKARD (J. C. Lewis, mgr.): Osage City, Kans., March 14, Ottawa 15, Lawrence 16, Burlingame 17, Emporia 18.

SOUTH BEFORE THE WAR (Whallen and Martell, mgrs.): Frederick, Md., March 14, Cumberland 15, Wheeling, W. Va., 16-18, Cleveland, O., 20-25, New York city 27-April 1.

SHADOWS OF A GREAT CITY: Detroit, Mich., March 13-18.

SIBERIA: Philadelphia, Pa., March 13-18.

STUART ROBSON (W. R. Havden, mgr.): Boston, Mass., March 6-18.

SPIDER AND FLY, Eastern (Edward P. Hilton, mgr.): Spokane, Wash., March 14, 15, Anaconda, Mont., 18, Butte City 20-22, Helena 23, 24, Bozeman 25, Livingston 27, Jamestown, N. D., 29, Winnipeg, Man., 30-April 1.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Cincinnati, O., March 13-18, Madison, Ind., 20, Aurora 21, Franklin, O., 22, Hamilton 23, Kenton 24, Fremont 25, Toledo 27-April 2.

THOMAS W. KEENE (W. F. Dickson, mgr.) New York city March 6-18.

TWO OLD CRONIES (Wills): Waterloo, N. Y., March 14, Ithaca 16, Oneida 18.

THE VOODOO (Gus Bothner, mgr.): Chicago, Ill., March 6-18, Davenport, Ia., 20, Muscatine 21, Burlington 22, Keokuk 23, Hannibal, Mo., 24, St. Joseph 25, Kansas City 27-April 1.

TEXAS STEER (Hoyt and Thomas, managers): Washington, D. C., March 13-18.

THE SMUGGLERS: Milwaukee, Wis., March 13-18.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indefinite.

THE GIRL I LEFT BEHIND ME: (Chas. Frohman, mgr.): New York city Jan. 25—indefinite.

THE OUTSIDER (Charles Barton, mgr.): New York city March 13-18.

THE DAZZLER (George H. Murray, manager): New York city March 13-18.

THE SQUAWK: Newark, N. J., March 13-18.

TRIP TO CHINATOWN No. 2, (Hoyt and Thomas, mgrs.): Milwaukee, Wis., 13-18, Indianapolis, Ind., 20-22, Columbus, O., 27-April 1.

TWO SISTERS (George W. Ryer, mgr.) Fostoria, O., March 14, Akron 15, Kent 16, Salem 17.

THE COLONEL: New Orleans, La., March 11-18.

TONY FARRELL (C. E. Callahan, mgr.): Buffalo, N. Y., March 13-18.

THE STOWAWAY (Litt and Davis, mgrs.): New Britain, Conn., March 14, Northampton, Mass., 15, Middletown, Conn., 16, Brockton, Mass., 17, Fall River 18, Taunton 20, Newport, R. I., 21, Salem, Mass., 22, Gloucester 23, Manchester, N. H., 24, Laconia 25.

THE ESSIGS (Litt and Davis, mgrs.): Chicago, Ill., March 6-18, Boston, Mass. 20-April 1.

TUXEDO (George Thatcher, mgr.): Fort Wayne, Ind., March 14, Toledo, O., 15, 16, Findlay 17, Chicago, Ill., 20-April 1.

THE HUSTLER (William T. Keough, mgr.): Washington, D. C., March 13-15, Wilmington, Del., 20, Chester, Pa., 21, Camden, N. J., 22, Trenton 23, Easton, Pa., 24, Birmingham, Conn., 25, Providence, R. I., 27-April 1.

THE DAGO (F. O. Singer, mgr.): Pittsburg, Pa., March 13-18.

THOMAS E. SHEA (Thomas E. Shea, mgr.): Butler, Pa., March 13-18, Newcastle 20-25.

THE LEAVENWORTH CASE (Frank Carlos Griffith, mgr.): Utica, N. Y., March 14, Binghamton 15, Middletown 16, Newburg 17, Port Jervis 18, Corning 21, Penn Yan 22, Buffalo 23-25.

ULLIE AKERSTROM (Gus Bernard, mgr.): Bridgeport, Conn., March 13-15, Waterbury 16-18, New Haven 20-22, South Norwalk 23-25.

UNCLE JOSH SPRUCEBY: Richmond, Ind., March 14, Portland 15, Decatur 16, North Manchester 18.

UNCLE TOM'S CABIN (Sutton's): San Diego, Cal., March 16.

UNDER THE LION'S PAW: Paterson, N. J., March 16-18.

WARDE-JAMES (Robert Brower, mgr.): Los Angeles, Cal., March 13-18.

WAITE COMEDY: Williamsport, Pa., March 13-18, Wilkesbarre 20-25.

WHITE SLAVE (Harry Kennedy, manager): Lynn, Mass., March 14, Brockton 15, New Bedford 16, Taunton 17, Woonsocket, R. I., 18.

WALKER WHITESIDE (W. F. Henderson, mgr.): McKeesport, Pa., March 14, Uniontown 15, Connellsville 16, Johnstown 17, 18, Lockhaven 20, Altoona 21.

WADE-LEROYLE (F. P. Prescott, mgr.): Red Wing, Minn., March 13-15, Zumbrota 16, Rochester 17, 18, Chatfield 20-22, Plainview 23-25, St. Charles 27-29.

WIFE FOR WIFE (T. H. and G. W. Winnett, mgrs.): Rockville, Conn., March 14,

MR. E. J. HENLEY

And his Company of Players in Mr. Stange's Psycho-dramatic Sensation,

YESTERDAY

And Mr. Burnand's Screaming Comedy.

OUR CLUB

Vineland 15, Coatesville, Pa., 16, Lancaster 17, 18, Ephrata 20, York 21, Mechanicsburg 23, Carlisle 24, Middletown 25, Lykens 27, Minersville 28, Schuylkill Haven 29, Reading 30, Tamaqua 31, Lehighton April 1

NASHVILLE STUDENTS: Sioux Falls, S. D., March 15, Jackson 16

OVIDE MUSIN: (R. E. Johnston, manager): Montgomery, Ala., March 14, Griffin, Ga., 15, Augusta 16, Macon 17, Dawson 18, Jacksonville, Fla., 20, St. Augustine 21, Orlando 22, Ocala 23, Fernandina 24, Brunswick, Ga., 25, Savannah 27, Charleston, S. C., 28, Spartanburg 29, Greenville 30, Athens, Ga., 31, Atlanta April 1.

ORRSTROM-RENARD LYRIC ARTISTS (F. O. Renard, mgr.): Sutton, Neb., March 14, Aurora 15, Clark 16, York 17.

PAULINE HALL OPERA (George B. McLellan, mgr.): Wilkesbarre, Pa., March 24, Utica, N. Y., 25, Troy 26, Albany 27, 28.

ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Selma, Ala., March 15, Birmingham 16, Atlanta, Ga., 17, 18, Macon 20, Augusta 21.

SCHUBERT SYMPHONY CLUB (E. H. Purcell, manager): Shelbyville, Ind., March 14, Greenfield 16, Kingstown 17.

TENNESSEE WARBLERS: Wilmington, Del., March 14, Dover 15, Milford 16, Smyrna 17, Chester, Pa., 18.

TAR AND TARTAR (C. B. Mullaly, mgr.): Cincinnati, O., March 17-18, Cleveland 20-22, Canton 23, Warren 24, Youngstown 25, Mansfield 27, Akron 28, Tiffin 29, Findlay 30, Sandusky 31.

WHITNEY MOCKRIDGE CONCERT: South Bend, Ind., March 14, Kalamazoo, Mich., 15, Grand Rapids 16, Lansing 17, Owosso 18, Saginaw 20, Bay City 21, Flint 22, Detroit 23, Toledo, O., 24, Oberlin 25, Cleveland 27, Akron 28, Erie, Pa., 29, Buffalo, N. Y., 30, Chicago, Ill., 31-April 1.

WILBUR OPERA: Haverhill, Mass., March 13-18.

VARIETY AND BURLESQUE.

ADA DIXON: Worcester, Mass., March 13-18.

BOSTON NOVELTY (H. A. Hart, mgr.): Pittsburg, Pa., March 13-18.

CITY CLUB: Chicago, Ill., March 13-25.

ENGLISH GIRLS (Turner's): Duluth, Minn., March 20, West Superior, Wis., 21, Ashland 22, Hurley 23, Rhinelander 24, Merrill 25, Grand Rapids, Mich., 27, Monteith 28, Portage, Wis., 29, Sheboygan 30, Fond du Lac April 1.

FIELDS AND HANSON: Louisville, Ky., March 13-18.

FRENCH FOLLY: Troy, N. Y., March 13-18.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Boston, Mass., March 13-18, Providence, R. I., 20-25, New Haven, Conn., 27-April 1.

GEORGE DIXON: New York City March 13-18.

GUS HILL NOVELTIES: Chicago, Ill., March 13-18, Toledo, O., 20-25, Cleveland 27-April 1.

HYDE'S COMEDIANS: Cincinnati, O., March 13-18.

HARRY WILLIAMS' OWN: Philadelphia, Pa., March 13-18.

HOWARD ATHENAEUM (John D. Hopkins, mgr.): Brooklyn, N. Y., March 13-18.

HARRY WILLIAMS' METEORS: Chicago, Ill., March 13-18.

HOPKINS TRANS-OCEANICS: St. Louis, Mo., March 13-18.

HENRY BURLESQUE: Harlem, N. Y., March 13-18.

IRWIN BROS. SPECIALTY: Baltimore, Md., March 13-18.

LONDON SPORTS: Brooklyn, E. D., March 13-18.

LONDON GAIETY GIRLS: Indianapolis, Ind., March 13-18.

LENTON BROTHERS' SPECIALTY: Newark, N. J., March 13-18.

MAY HOWARD BURLESQUE (I. E. Miaco, mgr.): Newark, N. J., March 13-18.

NIGHT OWLS: Providence, R. I., March 13-18.

NIBBE BURLESQUE: Paterson, N. J., March 13-18.

PARISIAN FOLLY (Abe Spitz, mgr.): Baltimore, Md., March 13-18, Chicago, Ill., 20-25.

ROSE HILL FOLLY: Philadelphia, Pa., March 13-18, New York city 20-25.

REILLY AND WOODS: Baltimore, Md., March 13-18.

SAM DEVERE: New York city March 13-18.

SEFTON AND WATSON: Clinton, Mass., March 14, Webster 15, Rockville, Conn., 16, Middletown 17, Meriden 18, Philadelphia, Pa., 20-April 1.

TONY PASTOR: New York city Oct. 31—indefinite.

WEBER AND FIELDS' VARIETY: (C. F. Cromwell, mgr.): New York city March 6-18, Brooklyn, E. D., 20-25, Brooklyn 27-April 1.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Marshalltown, Ia., March 15, Oskaloosa 16, Ottumwa 17, Monmouth, Ill., 18, Burlington, Ia., 20, Cedar Rapids 21, Waterloo 22, Dubuque 23, Clinton 24, Janesville, Wis., 25, Elgin, Ill., 27

GEORGE WILSON: St. Louis, Mo., March 13-18.

LUCIER'S: Sanford, Me., March 14.

RAY DOCKSTADER: Binghamton, N. Y., March 14, Scranton, Pa., 15, Wilkesbarre 16, Pittston 17, Williamsport 18.

SCHILLING'S MINSTRELS: Anoka, Minn., March 14, Stillwater 15, Hastings 16, Red Wing 17, Faribault 18, Rochester 20, Owatonna 21, St. Peter 22, Mankato 23.

VREELAND: Waukesha, Wis., March 14, Appleton 15, Marinette 17, Menominee, Mich., 17, Iron Mountain 18.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): Schenectady, N. Y., March 13-15, Fort Plain 16-18, Little Falls 20-22, Utica 23-25, Syracuse 27-29, Cortland 30-April 1.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Carthage, Mo., March 14, Nevada 15, 17, Rich Hill 17, 18.

COTTON'S DONKEY CIRCUS: Chicago, Ill., March 6-April 1.

ELI PERKINS: Charleston, Mo., March 14, Poplar Bluff 15, Alexandria, La., 17, Lake Charles 18, Ballinger, Tex., 20, Brownwood 21, Cleburne 22, Hillsboro 23, Taylor 24, Georgetown 25.

FLINT, THE MESMERIST (L. J. Meacham, mgr.): Joplin, Mo., March 6-18, Pittsburg, Kans., 20-25, Springfield, Mo., 27-April 1.

HENRY PINCUS CIRCUS: Philadelphia, Pa., Dec. 5—indefinite.

MARSHALL P. WILDER (M. W. Pinkney, mgr.): Bay City, Mich., March 14, E. Saginaw 15, Chicago, Ill., 17, Monmouth 21, Duluth, Minn., 20.

PROF. POWELL: Bristol, Conn., March 14, Danbury 15, 16.

PROF. MARTINI (magician): Havana, Cuba, Feb. 27—indefinite.

WESTLAKE'S PARISIAN GLASS BLOWERS: Olyphant, Pa., March 6-18.

W. C. COUP: New York city Feb. 27-April 1.

DATES AHEAD.

[Received too late for classification.]

A RAILROAD TICKET: (Blaney and Gaites, mgrs.): Louisville, Ky., March 13-15.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Chicago, Ill., March 13-25.

BILL NYE-A. P. BURBANK (H. B. Thearle, mgr.): San Jose, Cal., March 17, Hollister 18, Santa Rosa 20, Red Bluff 21, Roseburg, Ore., 23, Albany 24, Eugene 25, Portland 27, Centralia, Wash., 28, Olympia 29, Tacoma 30, Victoria, B. C., 31, Nanaimo April 1

CAROLYN GAGE (Kent Thomas, mgr.): New Whatcom, Wash., March 14, Snohomish 15, 16, Olympia 17, Aberdeen 20, Montesano 21, Centralia 22, Chehalis 23, 24, Portland, Ore., 27-April 1.

CHARLES T. ELLIS: Dunkirk, N. Y., March 14, Newark 15, Lyons 16, Penn Yan 17, Corning 18.

GORMANS' MINSTRELS: New Bedford, Mass., March 14, Taunton 15, Newport, R. I., 16, Fall River, Mass., 17, Waltham 18.

HUNTLEY COMEDY: Gainesville, Tex., March 13-18, Fort Worth 20-25, Dallas 27-April 1.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): Marion, O., March 15, Defiance 16, Logansport, Ind., 17, Danville, Ill., 18, Springfield 20, Jacksonville 21, Louisiana, Mo., 22, Quincy, Ill., 23, Keokuk, Ia., 24, Burlington 25.

HUSBAND AND WIFE: Anderson, Ind., March 14, Indianapolis 16-18, Cincinnati, O., 20-25.

PAIGE'S PLAYERS (George W. Paige, mgr.): Brookings, S. D., March 13-18, Tracy, Minn., 20-22, Marshall 23-25.

PROF. HERRMANN: Toledo, O., March 14, Sandusky 15, Cleveland 16-18, Erie, Pa., 20, Meadville 21, Jamestown 22, Bradford 23, Hornellsville, N. Y., 24, Elmira 25, Brooklyn 27-April 1.

PROF. J. HART (Illusionist): Gainesville, Ga., March 13-15, Griffin 16-18.

ST. FELIX SISTERS: Troy, Ala., March 13-18.

THEATRE OF ARTS AND LETTERS: Boston, Mass., March 16-18, New York city 21, Northampton, Mass., 24, New Haven, Conn., 25, Providence, R. I., 27-April 1.

OPEN TIME.

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ALEXANDRIA, LA.: Alexandria Opera House in March.

ATLANTIC, IOWA: Opera House, March 20, April 1, 4-18, 20-27, 29-May 6, 31 June 1.

BERWICK, PA.: P. O. S. of A. Opera House, March 18-22, 26-31.

CANAL DOVER, OHIO: Big 4 Opera House, April 15-29, May 1-13.

COLUMBUS, KANS.: Columbus Opera House, March, April, and May.

EAST STROUDSBURG, PA.: Academy of Music, March 21-25, April 17-23, May 8-15.

FAYETTEVILLE, ARK.: March except the 20th, April and May.

FORT SCOTT, KANS.: Davidson Opera House, March 16-22, 25-30, April 1-4, 6-14, May 1-5, 8-13.

GOUVERNEUR, N. Y.: Union Hall Opera House, March 20-31, April 1, 3, 4, 8-29, May 8-18.

GRAND RAPIDS, MICH.: Powers' Grand Opera House, April 8-15, 24-26, May 1-23, 26-31.

LOCKPORT, N. Y.: Hodge Opera House, March 27-April 1, 10-15, 17-22, 24-29, May 15-June 3.

MT. CARMEL, PA.: G. A. R. Opera House, March 21-April 4.

MT. MORRIS, N. Y.: March 19-31, April, May 8-31.

PHOENIX, ARIZ.: Devereaux Opera House, March 28, April 1.

SHAMOKIN, PA.: G. A. R. Opera House, April 3, 4, 24.

ST. JOHNS, N. B.: St. Johns Opera House, March 30-31, April 1, 17-30, May 24-31.

TYRONE, PA.: Academy of Music, March 17-25, April 18-29, May 1-11, 13, 16, 25-31.

UHRICHSVILLE, O.: City Opera House, April 5-8, 22, 24-29

VINTON, IOWA: Watson's Opera House, March and April.

WINCHESTER, KY.: Winchester Opera House, March 27, April 15, 24, May 27

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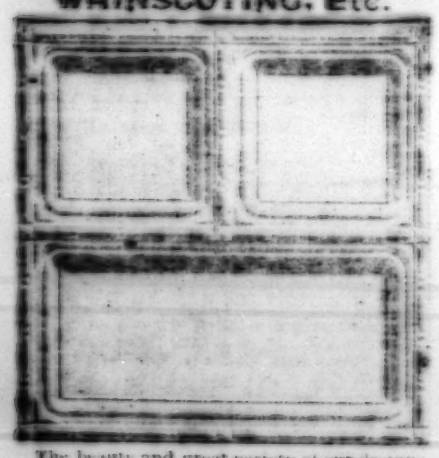

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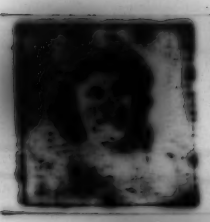

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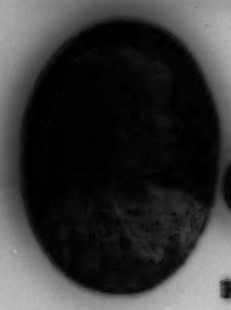

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